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FOR

## PUBLIC AND PRIVATE SCHOOLS

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## BOOK THIRD

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A PROGRESSIVE SERIES OF LESSONS IN FOUR BOOKS
DIVIDED INTO EIGHT GRADES

BY

BENJAMIN JEPSON

SUPERVISOR OF MUSIC IN THE NEW HAVEN PUBLIC SCHOOLS

NEW YORK ·:· CINCINNATI ·:· CHICAGO

AMERICAN BOOK COMPANY

# INDEX TO SIGNS.

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✻ Indicates written and composed for this work.

⊕ Indicates composed for this work.

† Indicates arranged for this work.

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# INTRODUCTION.

As a knowledge of the treble and bass clefs is equally desirable, the exercises on the bass clef, have been written so as to bring them within the compass of youthful voices. Children singing on the treble clef do not of course change pitch for a corresponding key on the bass clef, so that the practice referred to, affords a double advantage in the fact that the pupils learn to ***read*** bass while in reality they are ***singing*** treble.

Particular attention is called to the instructions throughout this work under the head of "General Exercises" for the cultivation of solo, duet, and trio singing. The study of music in schools, can only be placed on a par with other branches, by the development of individual effort and responsibility on the part of pupils; hence it is useless for teachers of music to complain of unjust discrimination in reference to other studies, so long as they neglect this part of their work.

Under the head of "Chord Practice," the major, minor, and diminished triads in C, are arranged in simple form at the head of each chapter, to be sung in their various positions, by three divisions of the class. It is believed that these exercises will materially facilitate the practice in "Three Part Music" introduced in Grade Six.

Valuable contributions of words and music respectively, by Mrs. E. Wiswell Platt, and Mrs. Kate M. Preston, are herewith acknowledged.

THE AUTHOR.

GENERAL SUB-DIVISIONS OF BOOK THIRD:

FIFTH GRADE: ***Two Part Music, Clefs, Varieties of Time.***

SIXTH GRADE: ***Three Part Music, Half Beats, Compound time.***

# FIFTH GRADE.

## GENERAL SUBJECTS: TREBLE AND BASS CLEFS, TWO PART MUSIC, VARIETIES OF TIME.

ORDER OF TOPICS.


| | | | PAGE |
|---|---|---|---|
| CHAPTER | I. | Clefs | 1 |
| " | II. | Bass Clef. *pp, ff* (note words) | 4 |
| " | III. | Two Part Music | 9 |
| " | IV. | Bass Clef. Keys G and D | 17 |
| " | V. | Thirds with two notes to the beat | 20 |
| " | VI. | Tie across Bar | 29 |
| " | VII. | Thirds with two notes to the beat slurred | 34 |
| " | VIII. | Varieties of Time $\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$ (note words) | 38 |
| " | IX. | Fourths with two notes to the beat | 47 |
| " | X. | Bass Clef. Keys A and E♭ | 54 |
| " | XI. | Fifths with two notes to the beat | 56 |
| " | XII. | Varieties of time $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ | 67 |
| " | XIII. | Bass Clef. Keys F and B♭ | 78 |
| " | XIV. | Varieties of Time $\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$ (note words) | 82 |
| " | XV. | Fourths and Fifths with two notes to the beat slurred | 95 |
| " | XVI. | Triplets with Thirds | 101 |

# FIFTH GRADE.

## CHAPTER I.

### CLEFS.

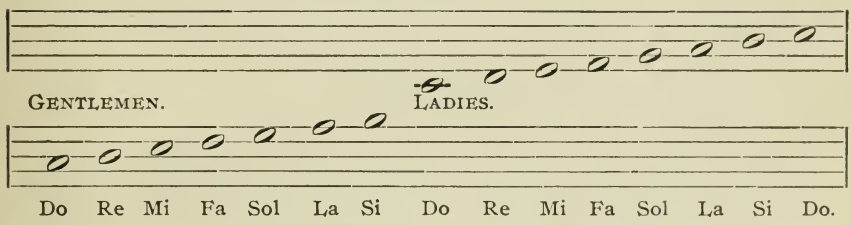
The difference in pitch between ladies and gentlemen's voices is an ***octave,*** or eight notes.

Children's voices are like ***ladies*** voices.

Gentlemen must sing ***eight*** of the scale in order to bring their voices in unison with ladies singing ***one.***

The word ***unison*** means alike.

***1*** EXAMPLE.




The difference in pitch between ladies' and gentlemen's voices is indicated by the ***Treble and Bass Clefs.***

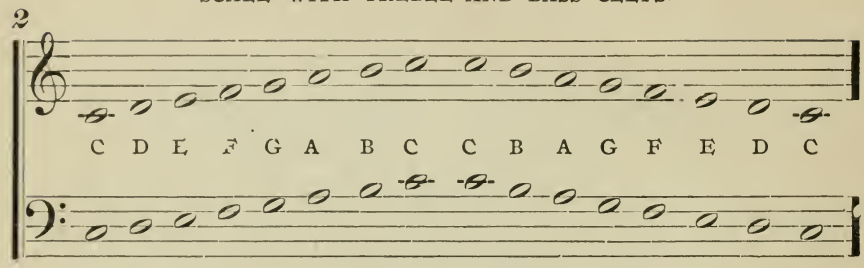
The part for ladies' voices is indicated by the sign of the ***Treble Clef*** 𝄞

The order of letters fixed by the treble clef is ***C on the added line below;*** the other letters following in regular order.

The part for gentlemen's voices is indicated by the sign of the ***Bass Clef*** 𝄢

The order of letters fixed by the bass clef is ***C in the second space,*** the other letters following in regular order.

SCALE WITH TREBLE AND BASS CLEFS.




## *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Beating alternate measures of double, triple, and quadruple time, scale intervals by number, with the vowel O. Dictation exercises locating letters, note words, and short cadences, by syllable in all keys on Bass Clef. Choir singing and questions in theory.***

EXPLANATORY.—Draw two staves on the blackboard (see example), write *one* or Do in the scale of C, on the added line between the two staves, and request class to sing it, (excusing boys whose voices have changed.)

Let the teacher (if a gentleman) sound *one* or Do with the class, and call attention to the *difference* in pitch.

Let the class repeat the same sound, the teacher singing *eight* of the scale, and then calling attention to the *agreement* in pitch.

Explain that this note being really *eight* for the gentlemen, *one* is situated an octave lower.

Proceed then to find *one* of the gentlemen's scale, by singing downward to C, writing each new note on the staff as it is sung.

Explain that as two staves are needed to contain the two scales for ladies and gentlemen, so also two signs are needed to show when C is written on the added line below, and when in the second space.

Explain that these signs are named respectively, *Treble* and *Bass clefs.*

Explain also that the treble and bass clefs are known as the G and F clefs.

Before commencing practice on the the clefs, let it be *thoroughly* understood by the class that the difference in pitch between ladies' and gentlemen's voices, is an octave or eight notes, and that ladies' and children's voices are alike in pitch.

It is *important* at this point to explain to the boys, that sooner or later their voices will undergo a change, but that they will ultimately come back to them in a new form; otherwise boys become discouraged for lack of information, and lose all interest in singing.

During maturation, boys voices should not be unduly exercised; *encourage* them to sing what few notes they can, without straining. In any case require the best of attention during the singing lessons, and *insist upon perfect recitations in written exercises, and all that pertains to theory.*

Let the dictation exercises be on the bass clef.

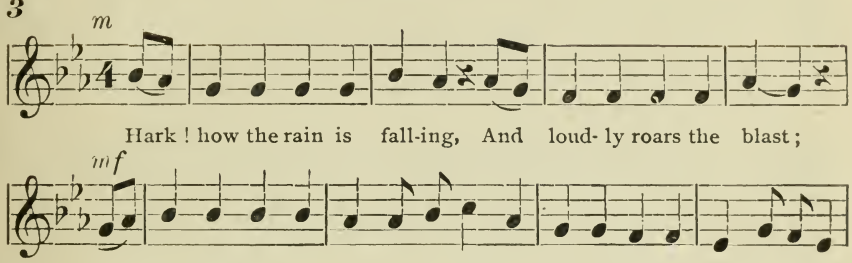
Throughout this grade make use of the expression marks, *p, f, m, mp, mf, ff, pp.*

Organize the school with *choirs of eight voices,* (in mixed classes, four boys and four girls,) listen to one choir each day during the first two terms of the year, at the commencement of the third term (having ascertained who the singers really are,) reorganize the choirs for *Solo* and *Duet* practice as the case may be.

EXERCISES ON THE TREBLE CLEF.

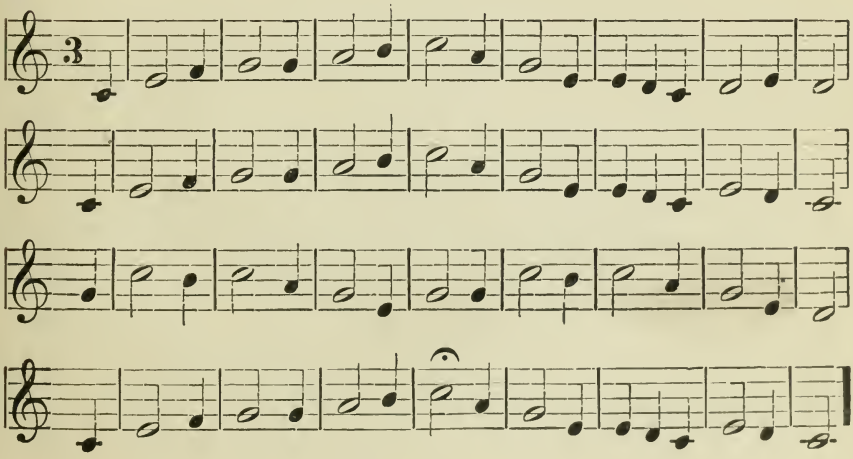
## STORMY WINDS.

3



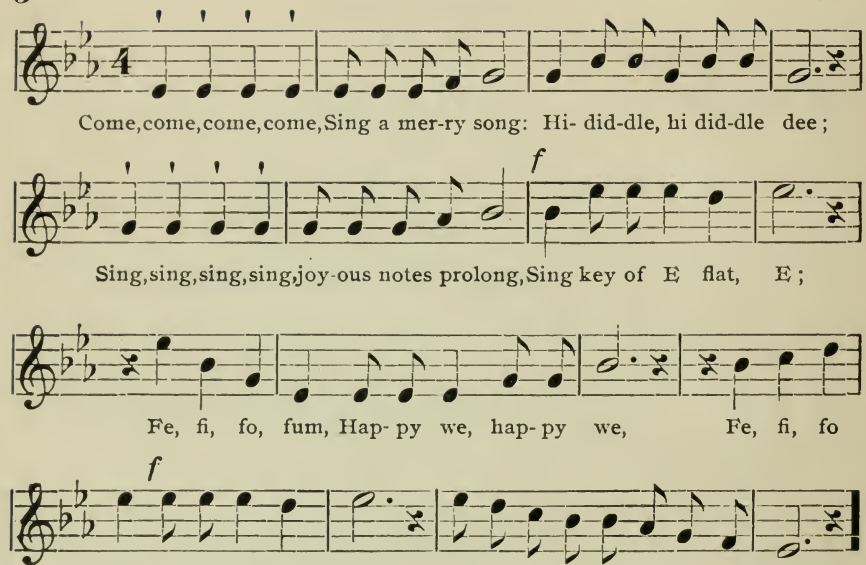

## SOLFEGGIO.

4



## HI DIDDLE DEE.

5 *




# CHAPTER II.

### BASS CLEF.

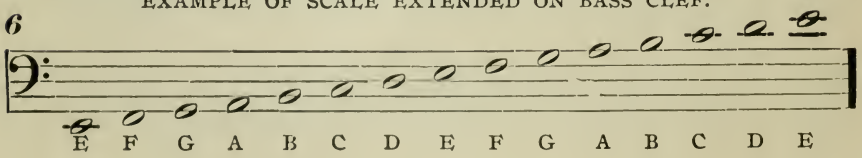
The scale on the Bass Clef may be ***extended*** above and below the eight sounds, the same as on the treble clef.

Double ***p*** (***pp***) stands for ***pianissimo,*** and means ***very soft.***

Double ***f*** (***ff***) stands for ***fortissimo,*** and means ***very loud.***

EXAMPLE OF SCALE EXTENDED ON BASS CLEF.

6



## *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Beating alternate measures of double, triple, and quadruple time, practicing scale number with vowel O. Dictation exercises locating letters, note words, and short cadences by syllable, in all keys on bass clef. Choir singing and questions in theory.***

EXPLANATORY.—Illustrate on the blackboard that the scale on the bass clef, may be extended above and below in the same manner as on the treble clef.

Explain that practice on the bass, for girls and boys is simply for the purpose of learning to read on that clef, that in reality, gentlemen practicing on the treble clef sing bass, while ladies and children practicing on the bass clef really sing treble.

To facilitate practice let the exercises on bass clef be ordinarily about the same compass as heretofore on the treble clef.

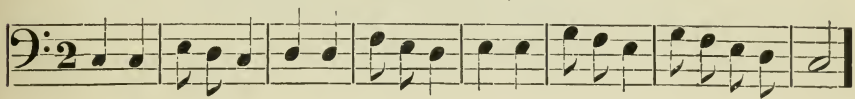
Let the dictation exercises be on the bass clef.

Dictate the following note words for the class to write: ***Adage, baggage, cabbage, caged, deface, efface, facade, accede.***

Introduce *pianissimo,* (*pp*) and *fortissimo,* (*ff*).

The following exercises to be read by interval and letter, and sung with different degrees of expression, using *ff* sparingly if at all.

***7*** EXERCISES ON BASS CLEF, KEY OF C.



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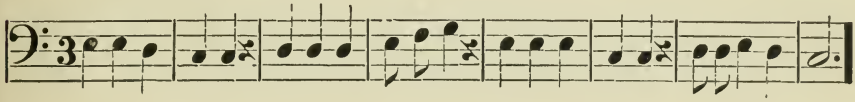

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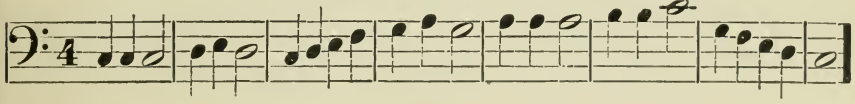
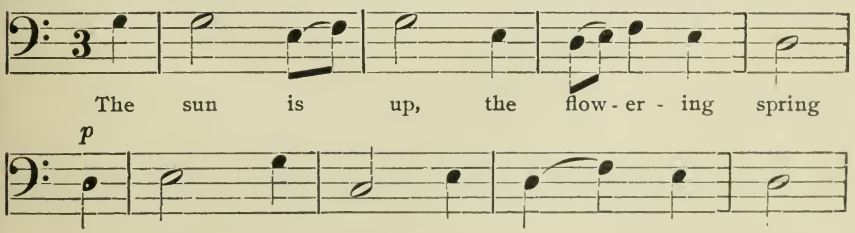
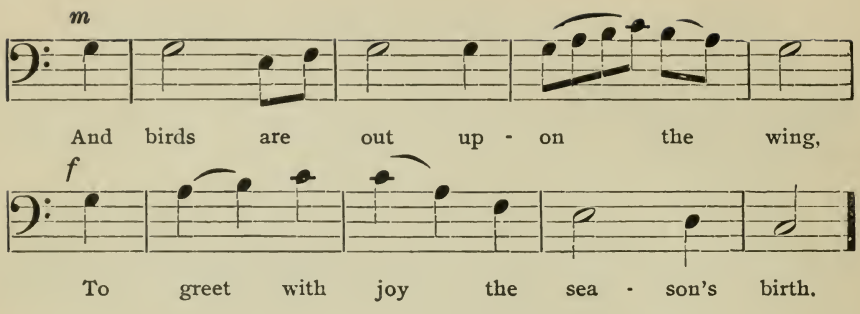


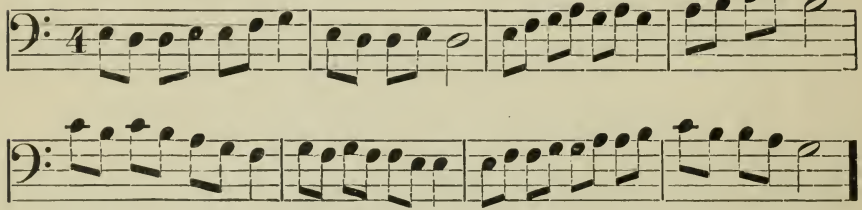
### THE SUN IS UP.

***10*** *m*




m
And birds are out up - on the wing,
f
To greet with joy the sea - son's birth.

*11*



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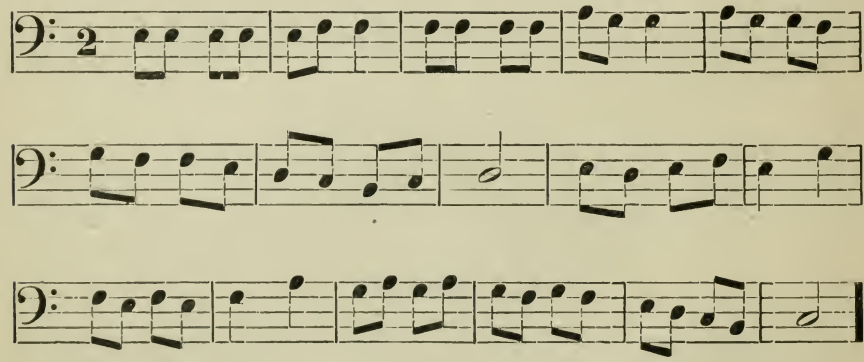

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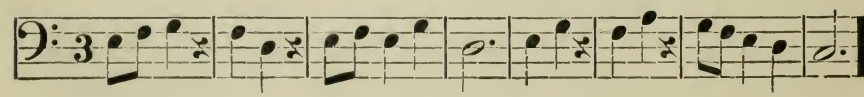
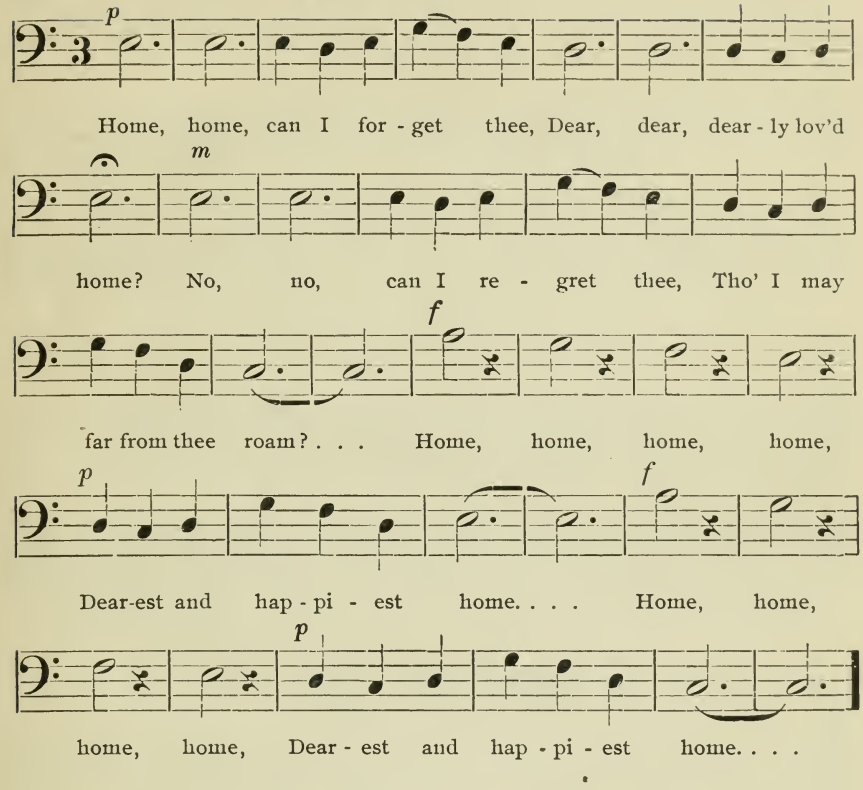


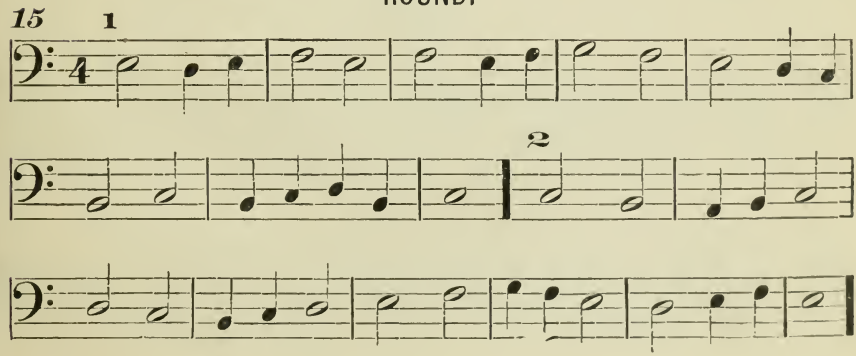
## SONG OF HOME.

14




## ROUND.

15



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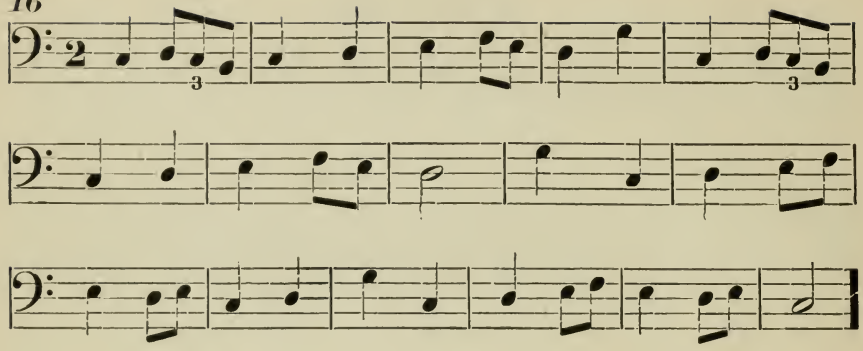

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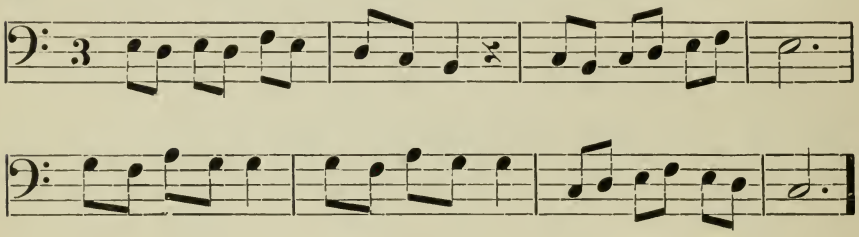
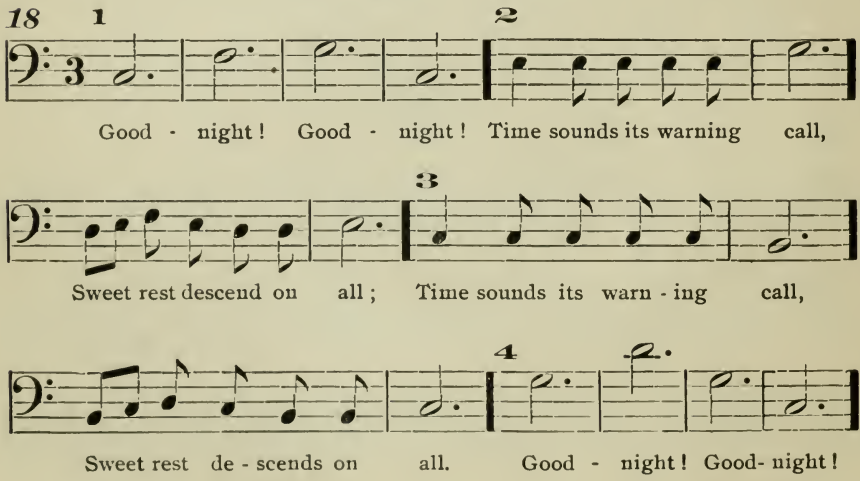


## GOOD-NIGHT. Round.

18



# CHAPTER III.

## TWO PART MUSIC.

Music may be written in *one, two, three, four* or more parts.

A piece written for a single voice is called a *Solo.*

A piece written for two voices is called a *Duet.*

A piece written for many voices is called a *Chorus.*

A *Score* is the name given to the number of parts to be sung together.

The double line uniting the parts at the commencement of a piece of music, is called the *score line.*

An exercise without words is called a *Solfeggio.*

### *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Beating alternate measures of double, triple, and quadruple time, scale intervals by number with syllable La. Dictation exercises locating letters, note words, and short cadences by syllable, in all keys, on bass clef, choir singing, and questions in theory.***

EXPLANATORY.—Practice each part separately before singing them together.

Make two divisions of the school, each division practicing both parts in turn.

Let boys and girls practice both parts equally.

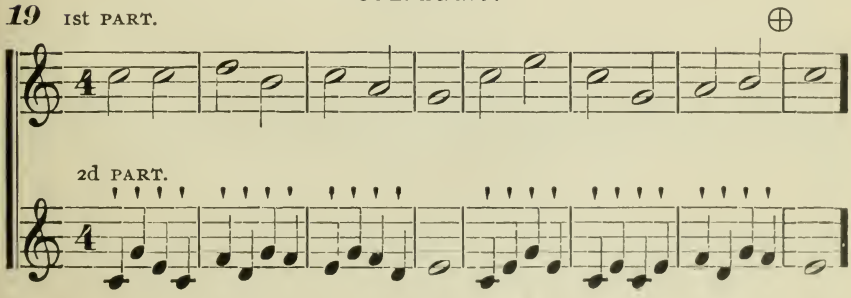
Number the scholars around the room alternately, one, two, one, two, each number in turn to sing both parts; the choirs may also practice in the same way.

Read the following exercises by interval and letter, and sing them with different degrees of expression.

## EXERCISES IN TWO PARTS.

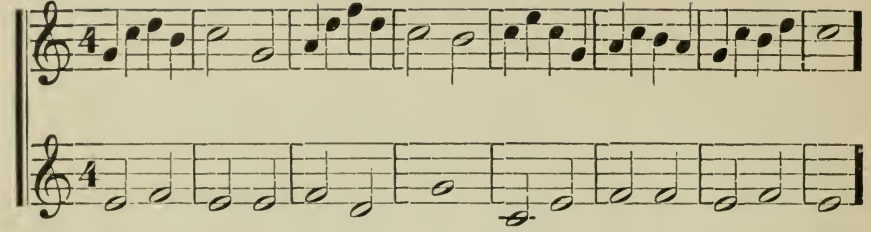
### SOLFEGGIO.

**19** 1st PART.



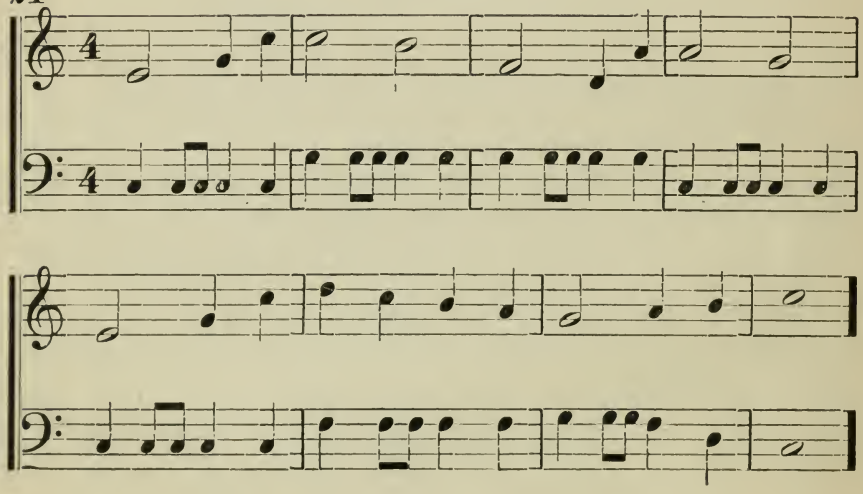
## SOLFEGGIO.

20



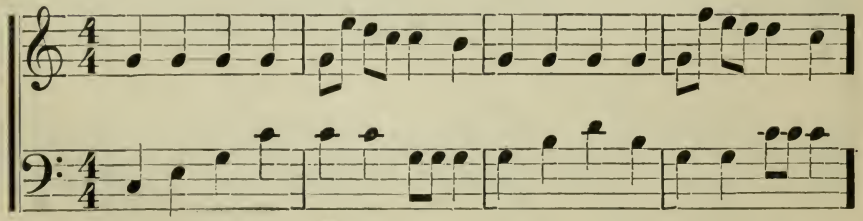
## SOLFEGGIO.

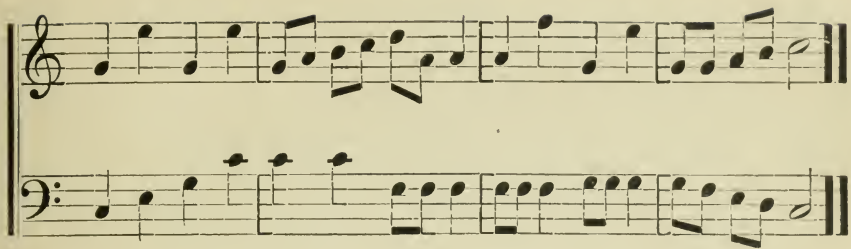
21



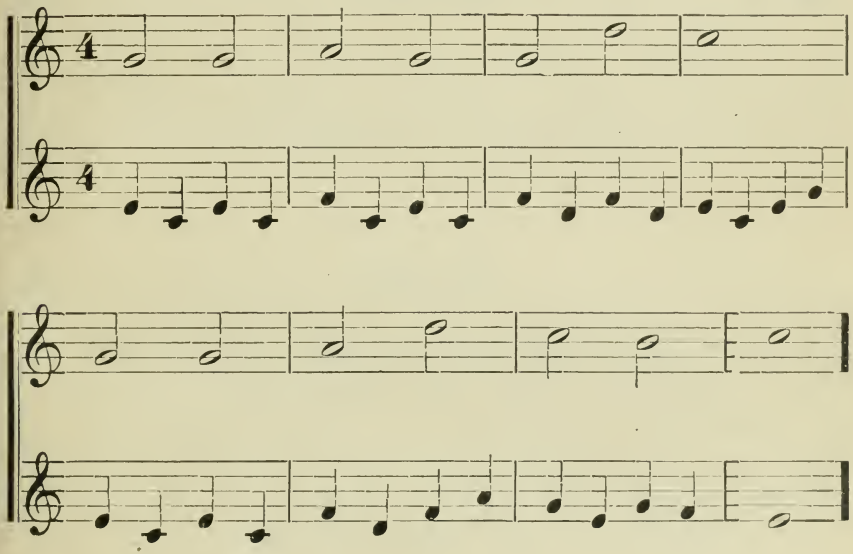
## SOLFEGGIO.

22

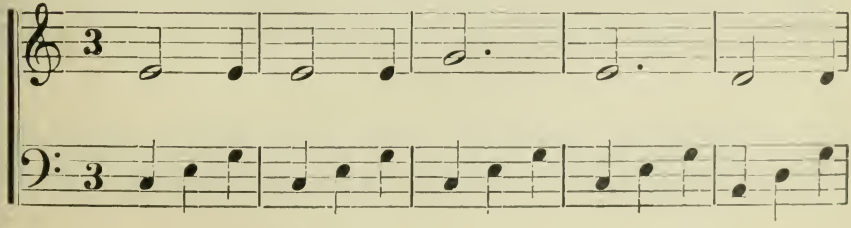


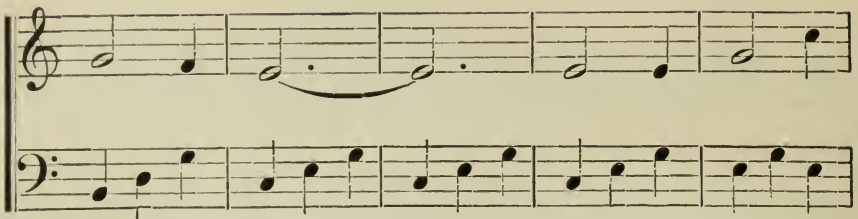


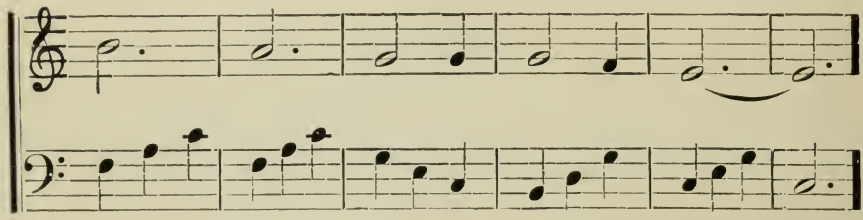
*23* SOLFEGGIO. ⊕



*24* SOLFEGGIO. ⊕







## SOLFEGGIO. ⊕

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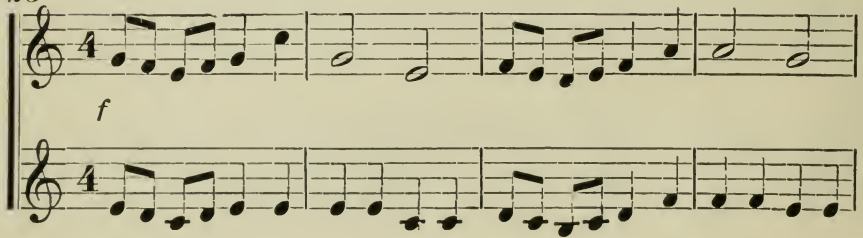


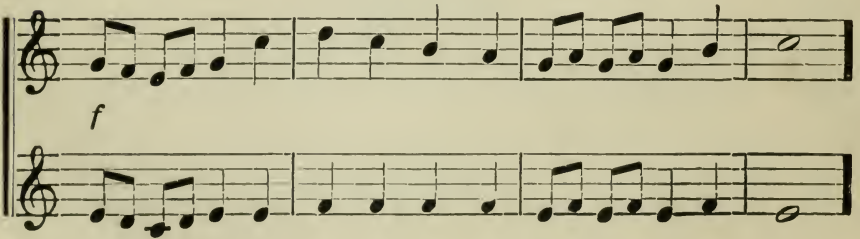

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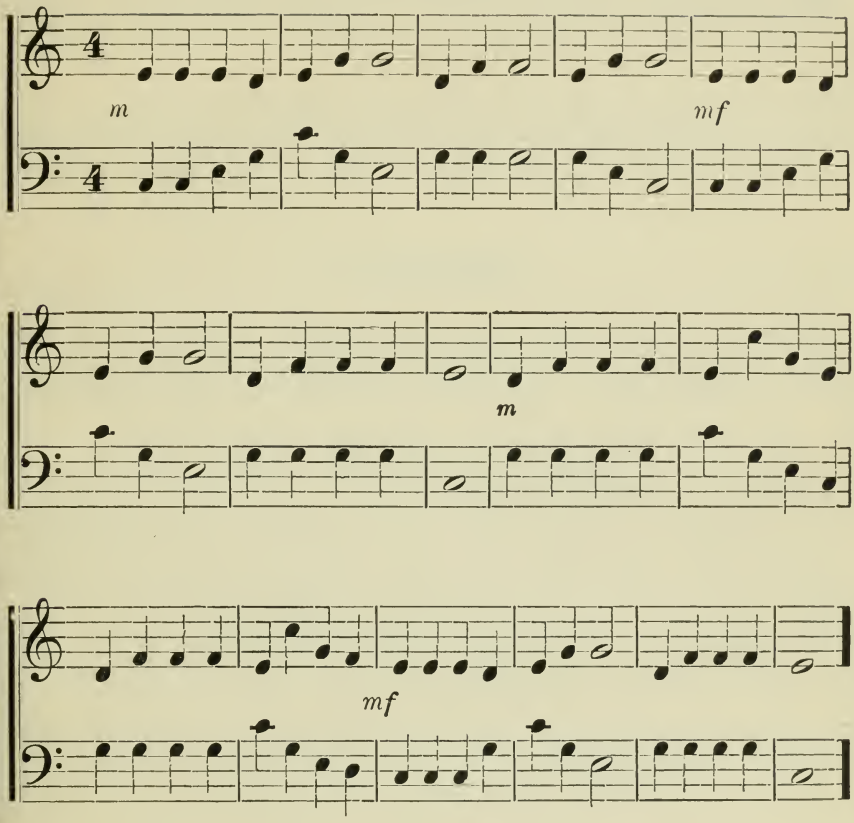
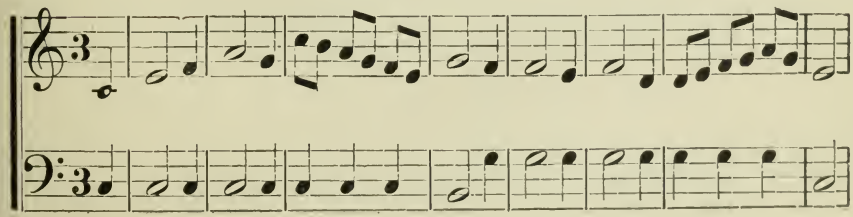
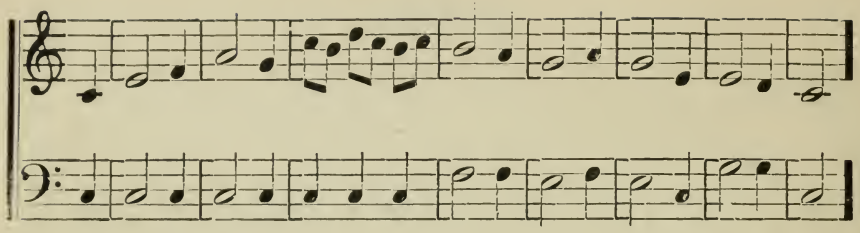
## SOLFEGGIO.



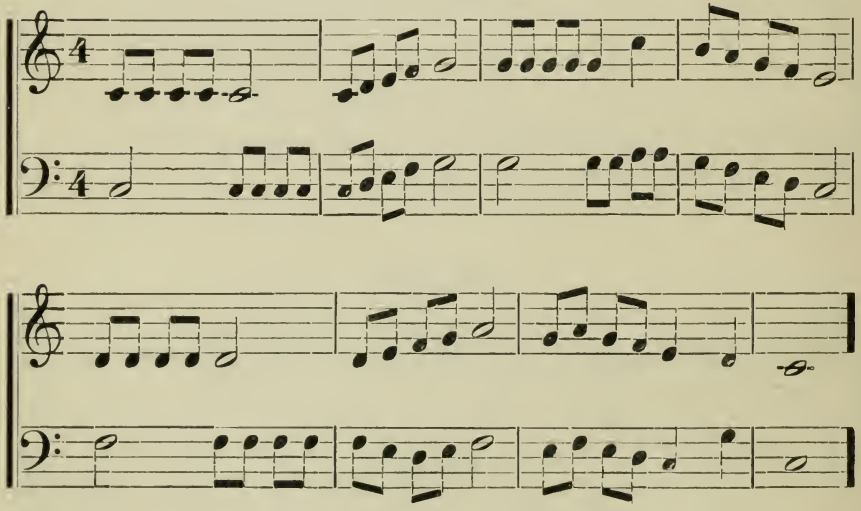

27

## SOLFEGGIO.



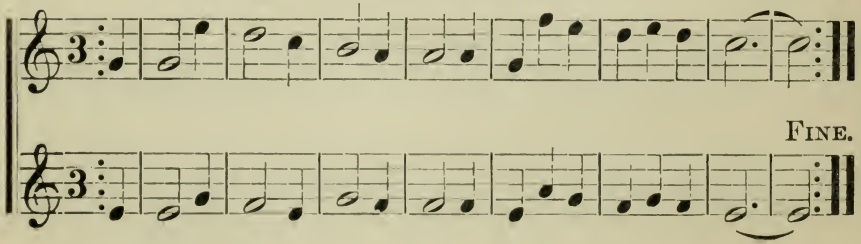


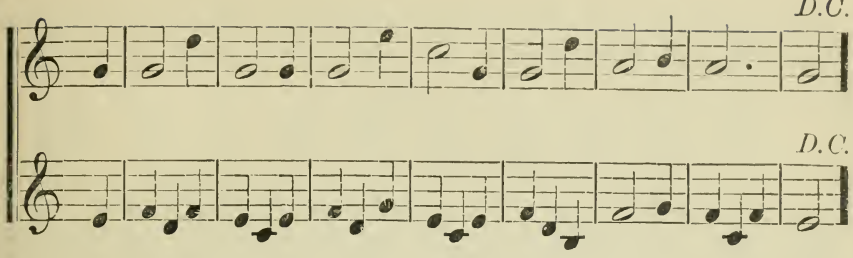
28 SOLFEGGIO.



SOLFEGGIO.

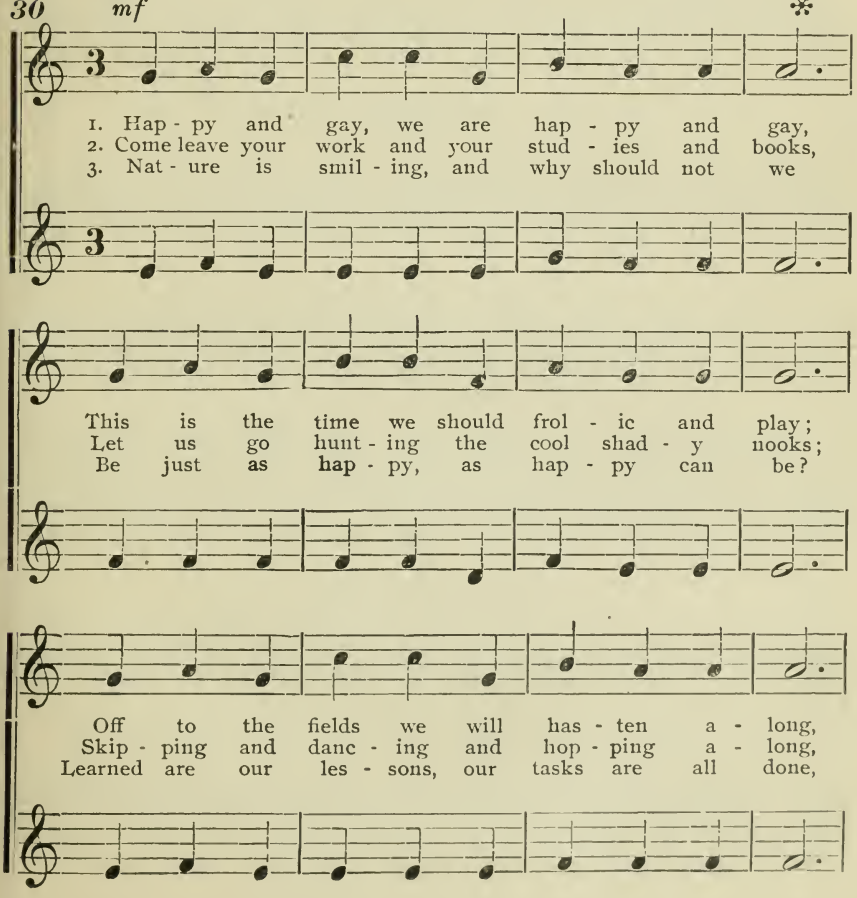
29

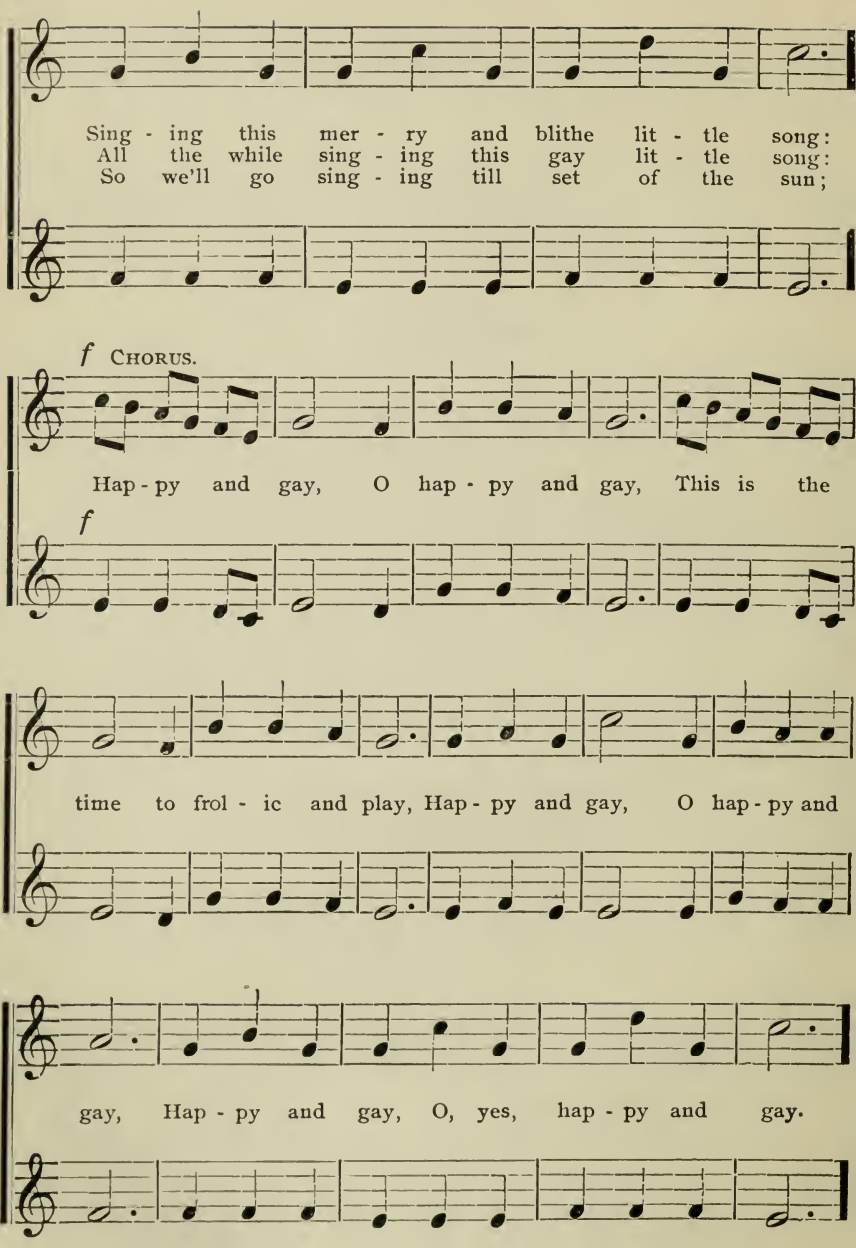





## HAPPY AND GAY.

M. J. GRUMMAN. KATE M. PRESTON.




Sing - ing this mer - ry and blithe lit - tle song:
All the while sing - ing this gay lit - tle song:
So we'll go sing - ing till set of the sun;
f CHORUS.
Hap - py and gay, O hap - py and gay, This is the
f
time to frol - ic and play, Hap - py and gay, O hap - py and
gay, Hap - py and gay, O, yes, hap - py and gay.

# CHAPTER IV.

BASS CLEF.

KEYS OF G AND D.

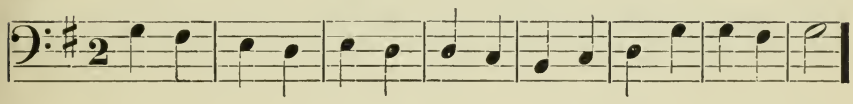
## *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Beating alternate measures of double, triple, and quadruple time, scale intervals by number, with the vowel O. Dictation exercises, locating letters, note words, and short cadences by syllable in all keys on Bass clef. Choir singing, and questions in theory.***

EXPLANATORY.—Read the following exercises by interval and letter, and sing with different degrees of expression.

EXERCISES.

***31***



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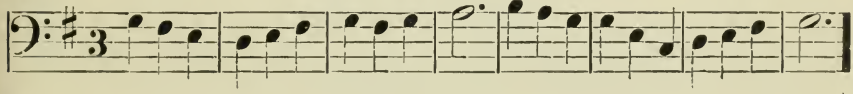

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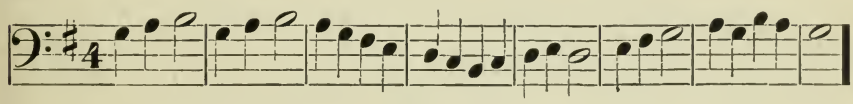
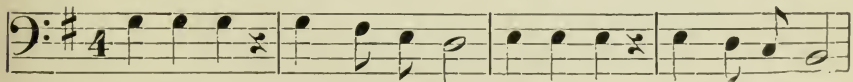
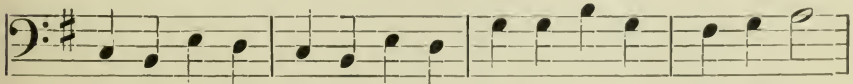


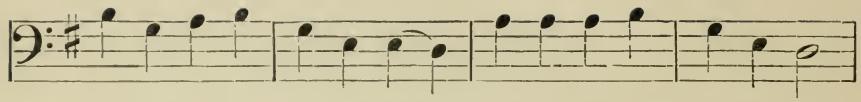
***34*** DRIP, DRIP, DRIP. *



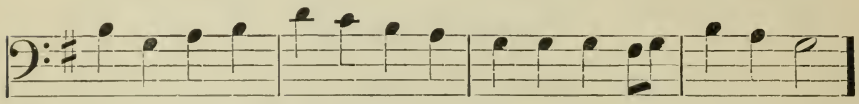
Drip, drip, drip ; drip, drip a - way; Click, click, click; click all the day.



Pond'rous mill wheel, slowly turn-ing, Ev- er turn-ing, no de - lay.

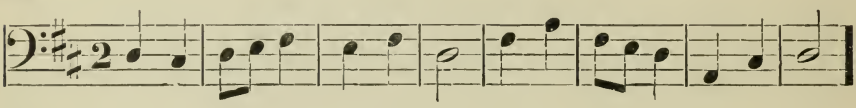


Take this les- son to your- self: Ten- der lov- ing heart and true,



Golden days are drip,drip,dripping, Youthful years are drip-ping too.

*35*



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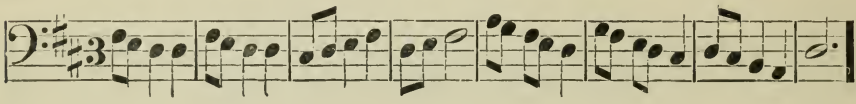
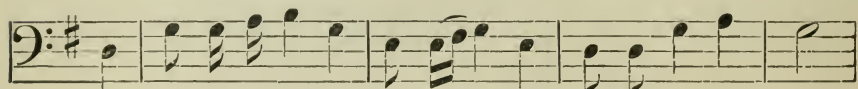


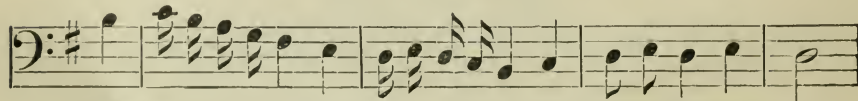
## THE PRETTY BIRDS.

*37*

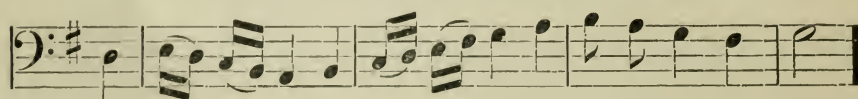
The pretty,pretty birds, the merry,merry birds, That glance from tree to tree,



May sing,sing a-way the live- long day, Then wherefore may not we?

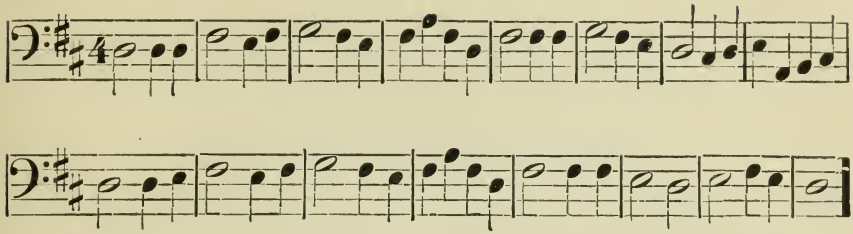


The finny,finny tribes, the happy,happy tribes, That swim the deep blue sea,

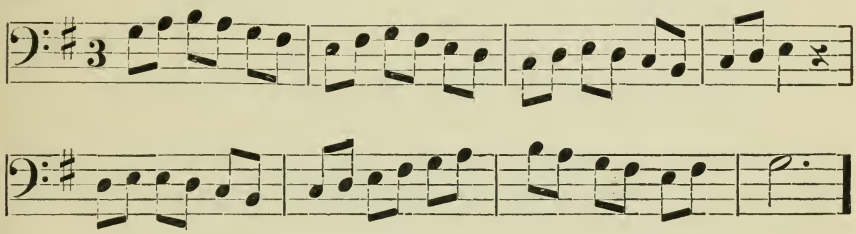


May sport a - way the live - long day, Then wherefore may not we?

*38*

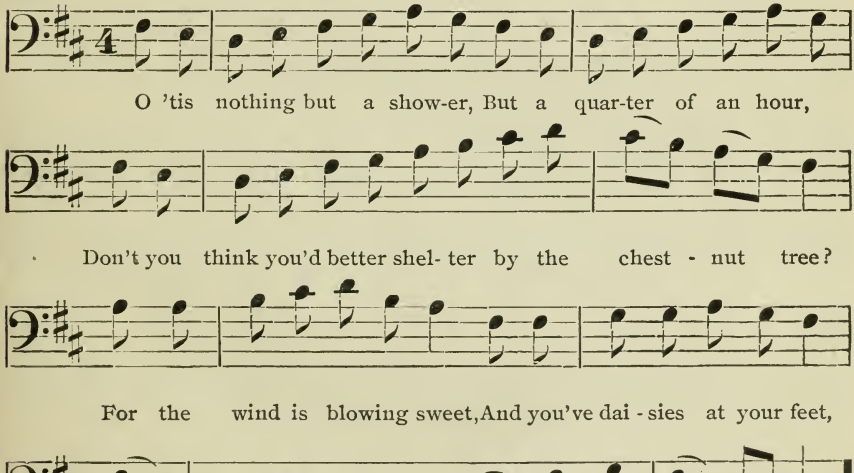


*39*



## NOTHING BUT A SHOWER. ⊕

*40*

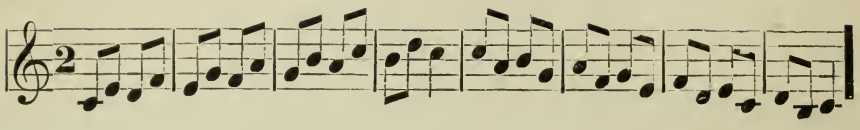


# CHAPTER V.

## THIRDS WITH TWO NOTES TO THE BEAT.

*Scale of thirds with eighth notes.*

***41***



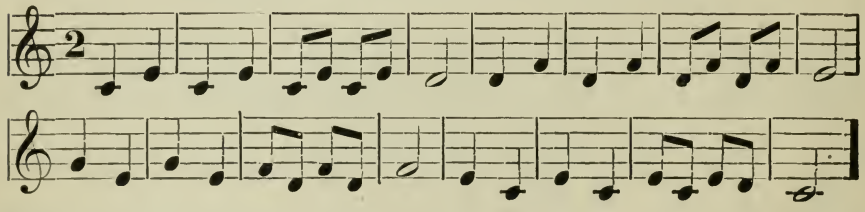
### *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Beating alternate measures of double, triple, and quadruple time, scale intervals by number, with the vowel O. Dictation exercises, locating letters, note words, and short cadences by syllable in all keys on the bass clef, choir singing, and questions in theory.***

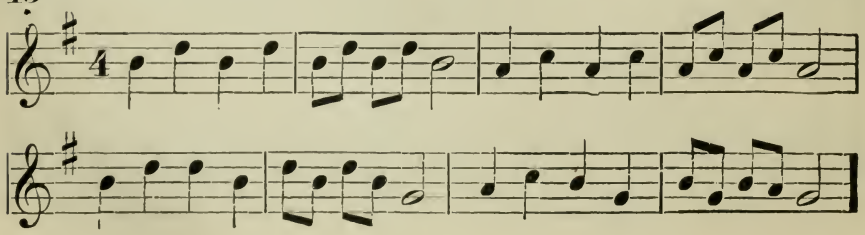
EXPLANATORY.—Practice the scale form above, before proceeding with the exercises. Let the introduction of *"thirds with eighth notes"* be systematic and thorough, introducing one or more new groups (as, Do, Mi, Mi, Do,) in each succeeding exercise.

The exercises to be read by letter and interval, and sung with expression.

***42*** EXERCISE OF THIRDS WITH EIGHTH NOTES.



***43***



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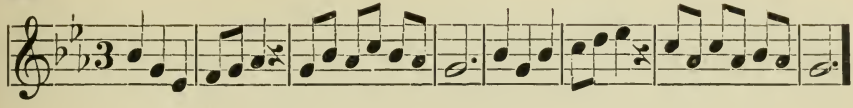

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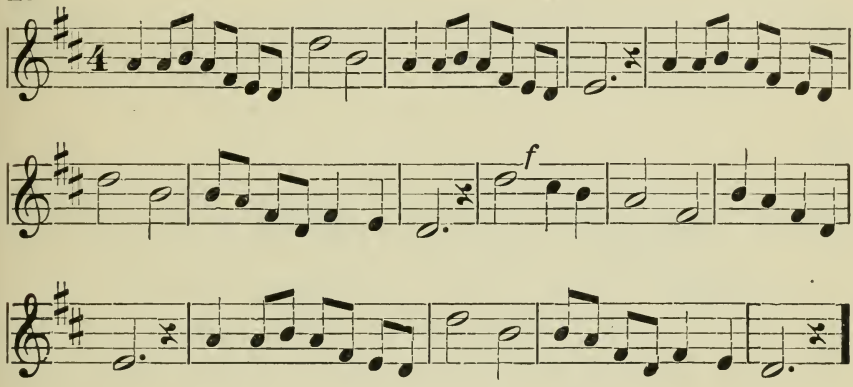
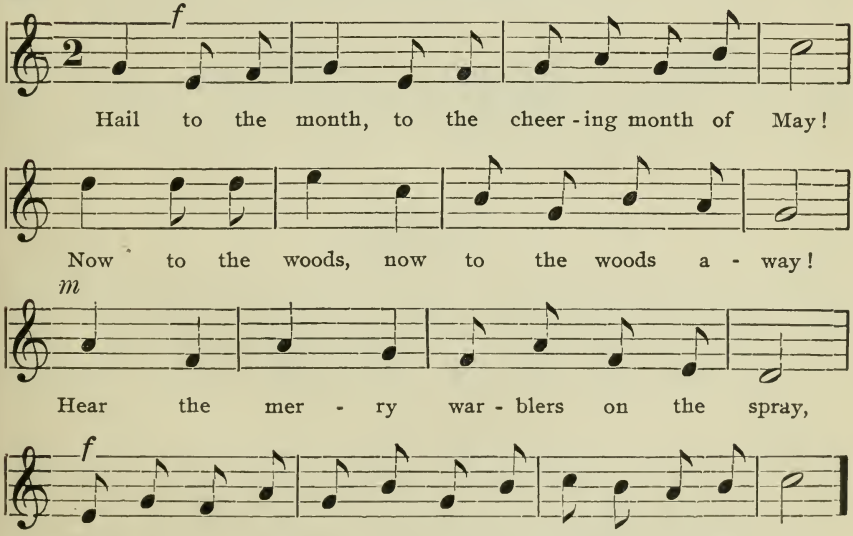



## HAIL TO THE MONTH.

46



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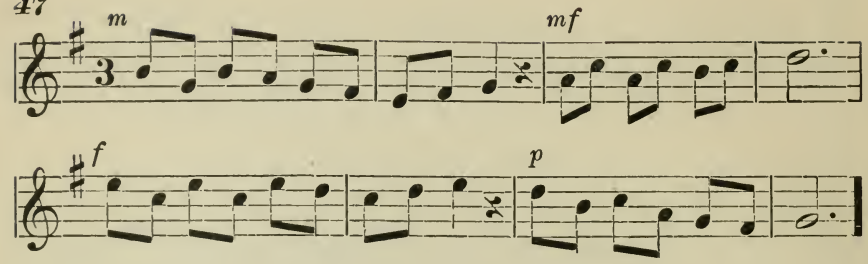


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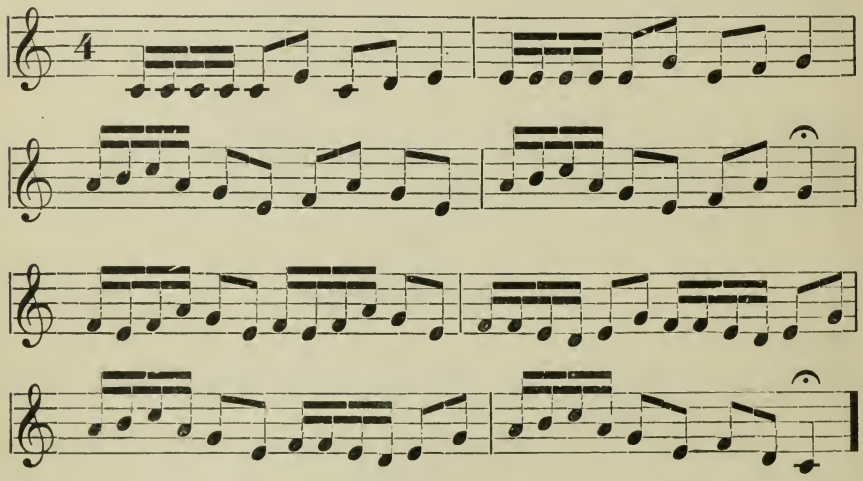
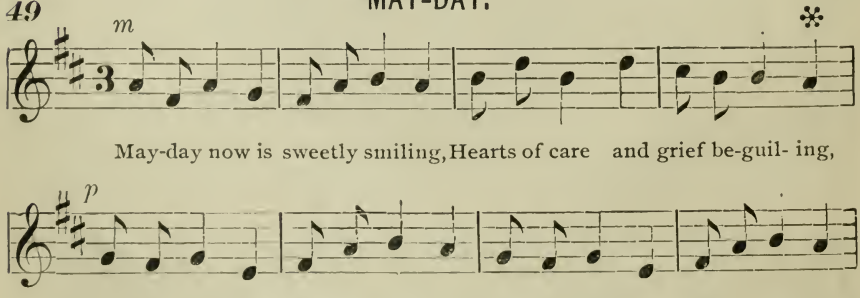
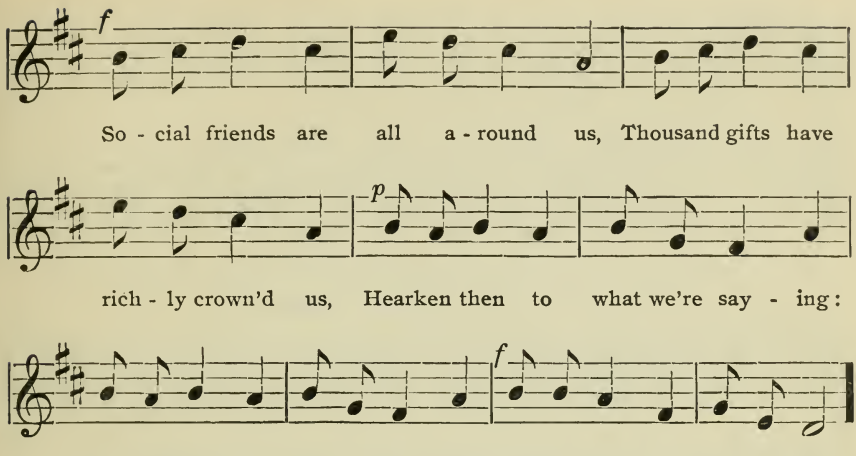


49

## MAY-DAY.



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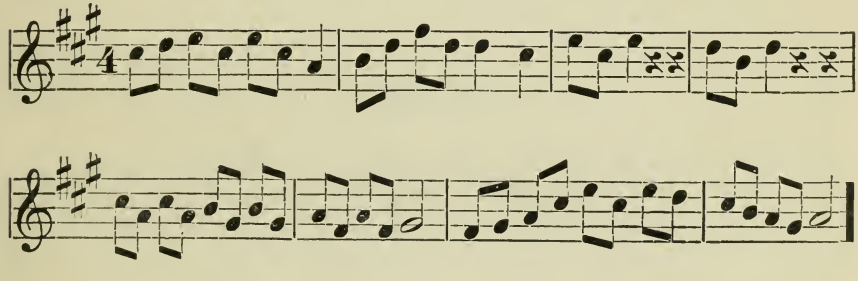
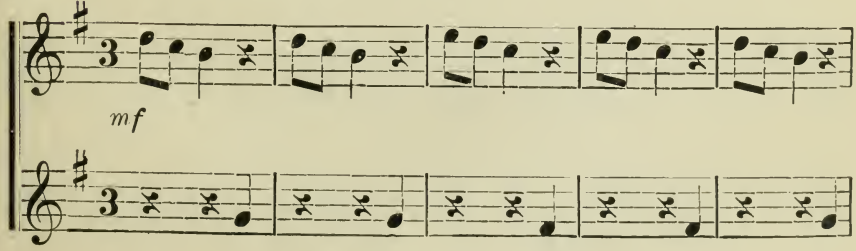
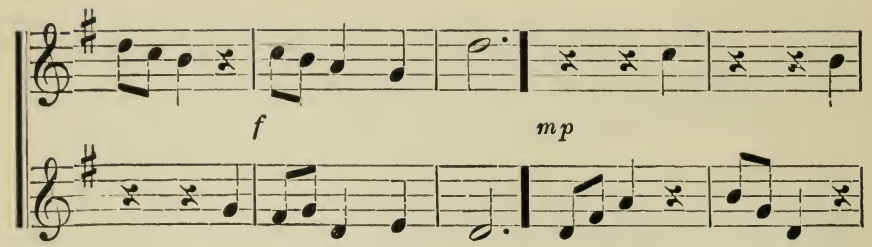
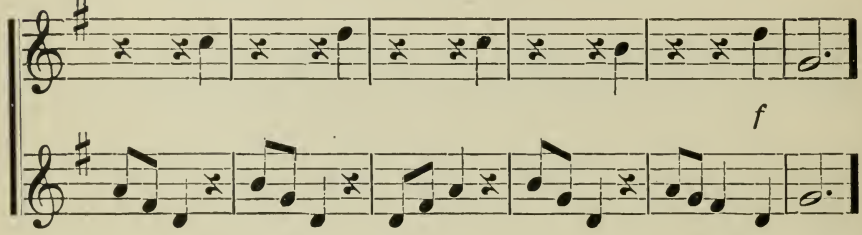


## SOLFEGGIO.

51






## SOLFEGGIO.

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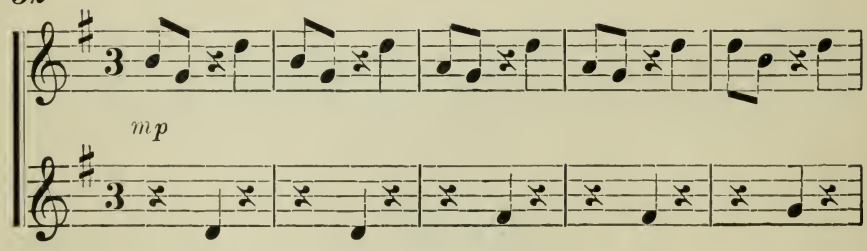
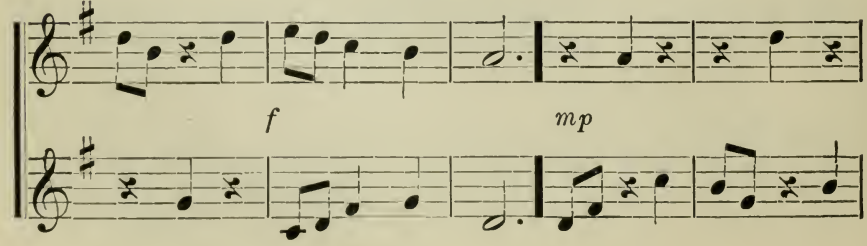
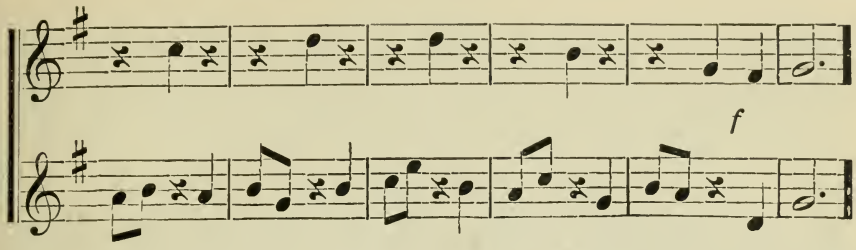
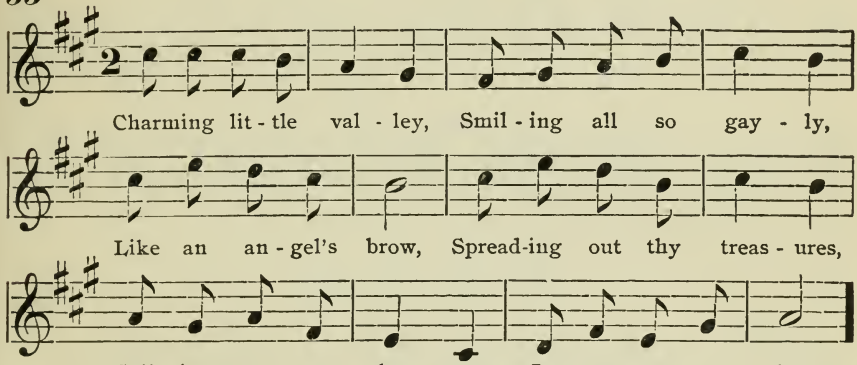





## CHARMING LITTLE VALLEY.

53

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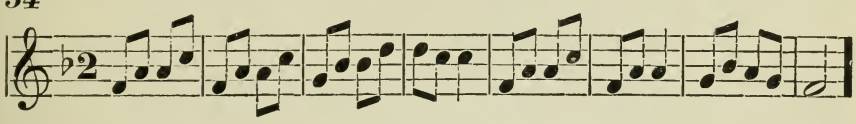
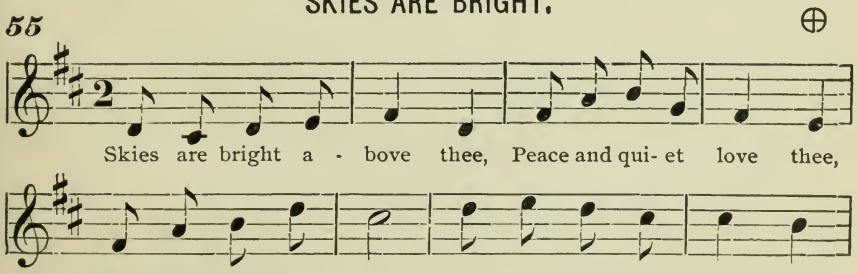
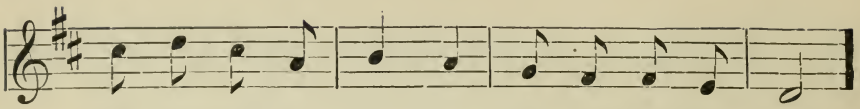


## SKIES ARE BRIGHT.

55



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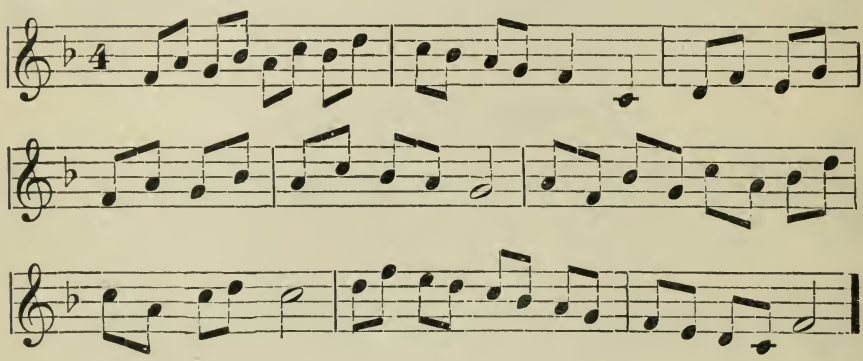
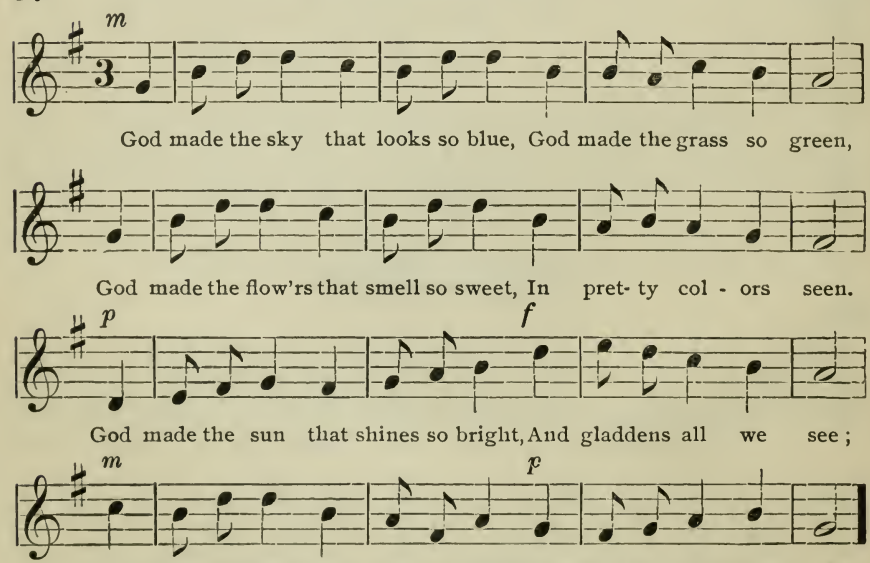


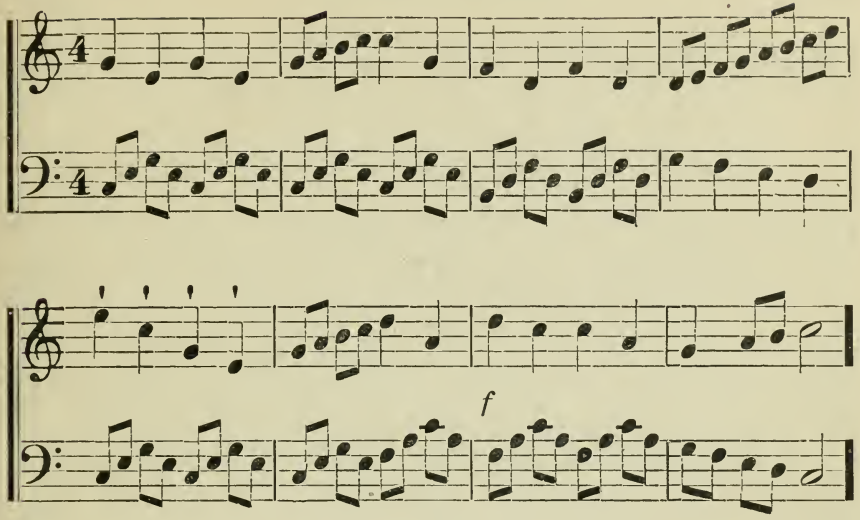
## GOD MADE THE SKY.

57



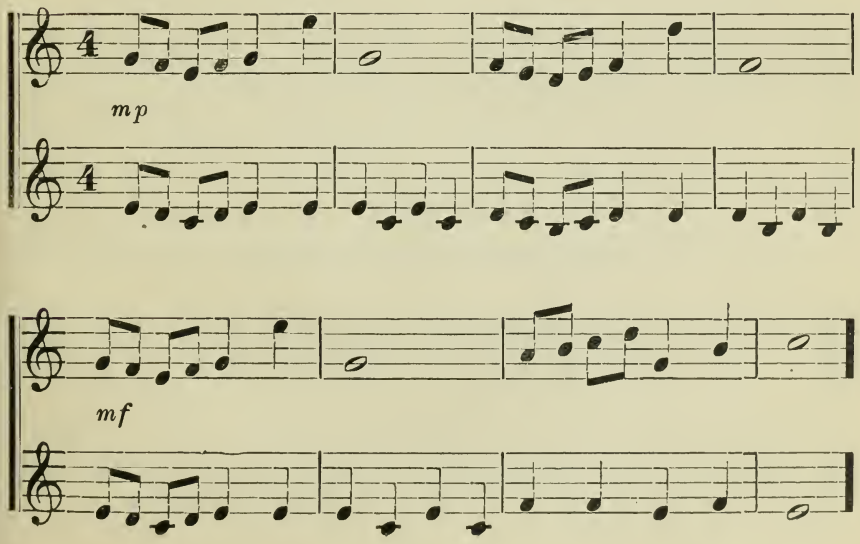
## SOLFEGGIO.

58




## SOLFEGGIO.

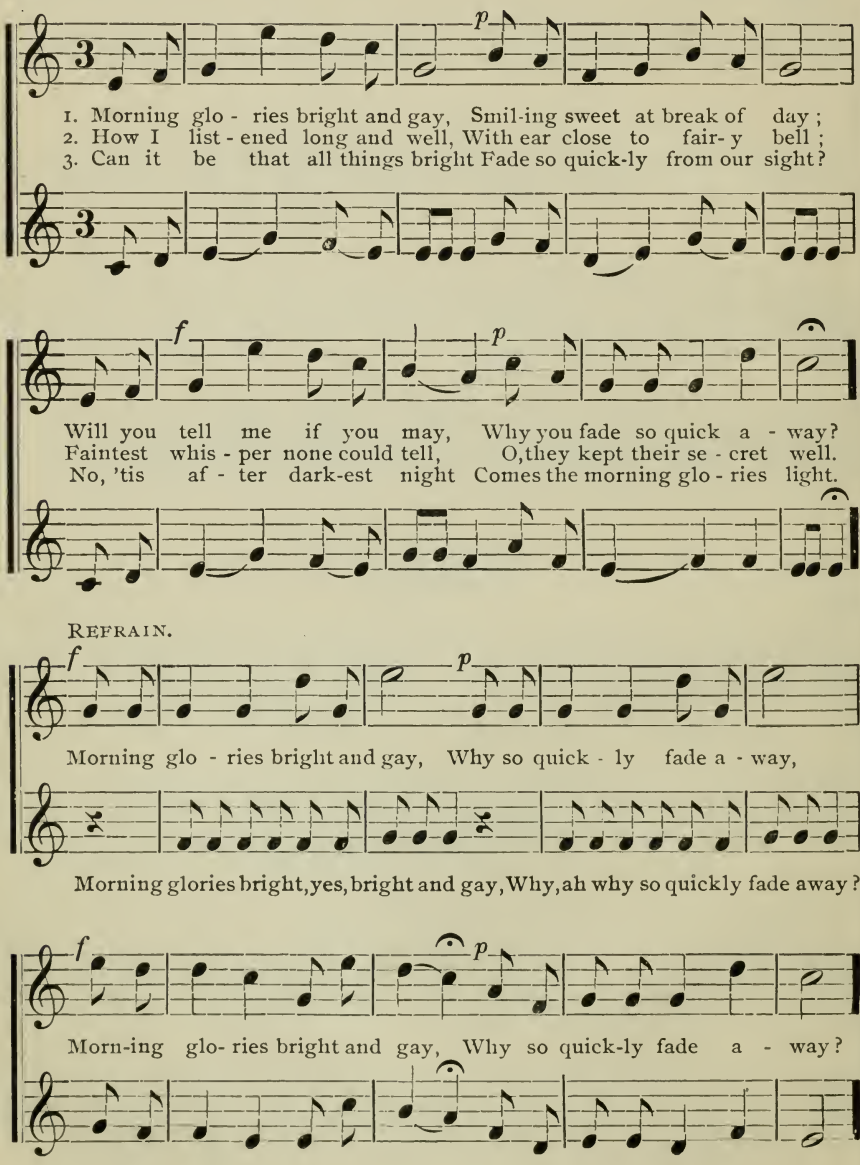
59



## MORNING GLORIES.

E. WISWELL PLATT. KATE M. PRESTON.

60



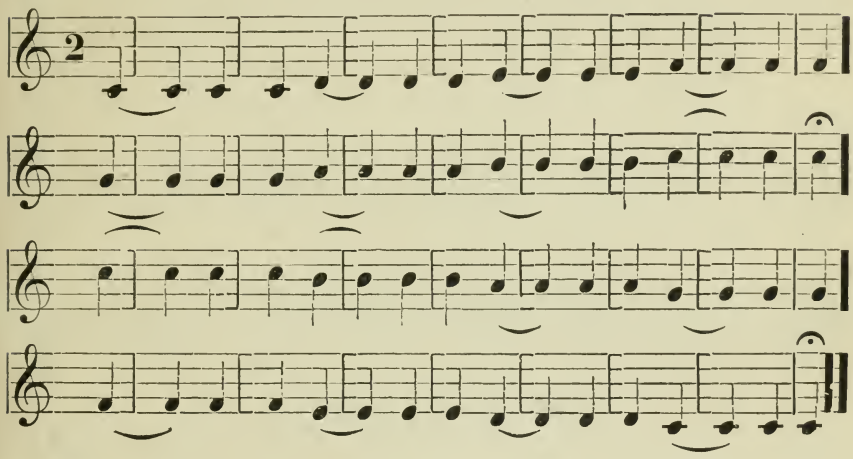
# CHAPTER VI.

## TIE ACROSS THE BAR.

Two notes in different measures may be joined by placing a

*Tie across the bar.*

*61* SCALE EXERCISE WITH TIES.



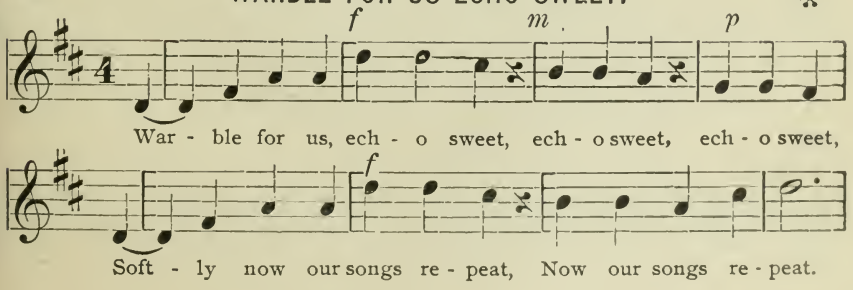
## *GENERAL EXERCISES FOR DAILY PRACTICE.*

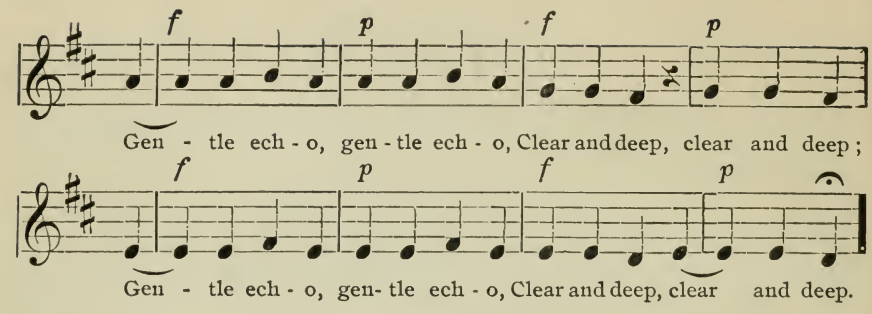
***Beating alternate measures of double, triple, and quadruple time, scale interrals by number with the vowel O, dictation exercises, locating letters, note words and short cadences by syllable, in all keys on bass clef, choir singing, and questions in theory.***

EXPLANATORY.—The following to be read by letter and interval and sung with expression.

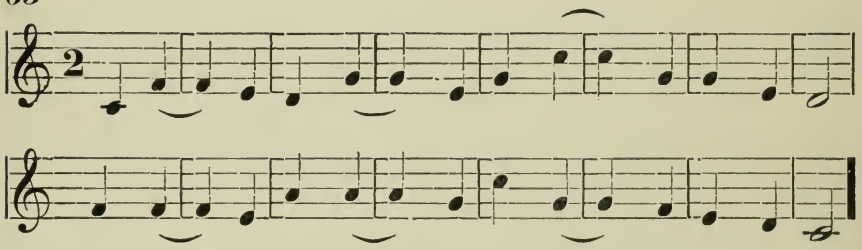
EXERCISES.

*62* WARBLE FOR US ECHO SWEET. *



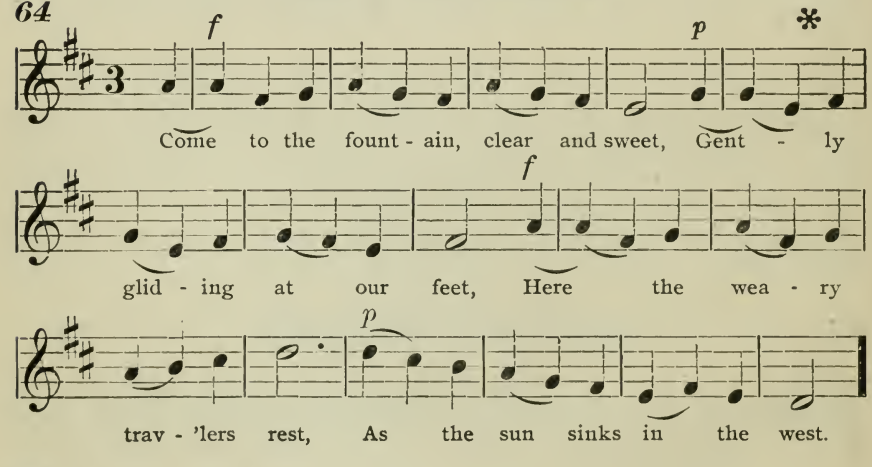



63




## COME TO THE FOUNTAIN.

64

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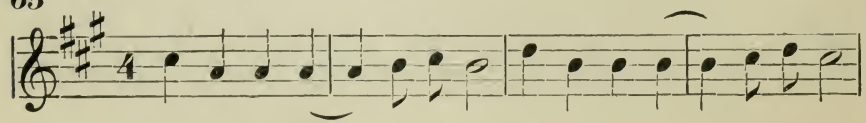
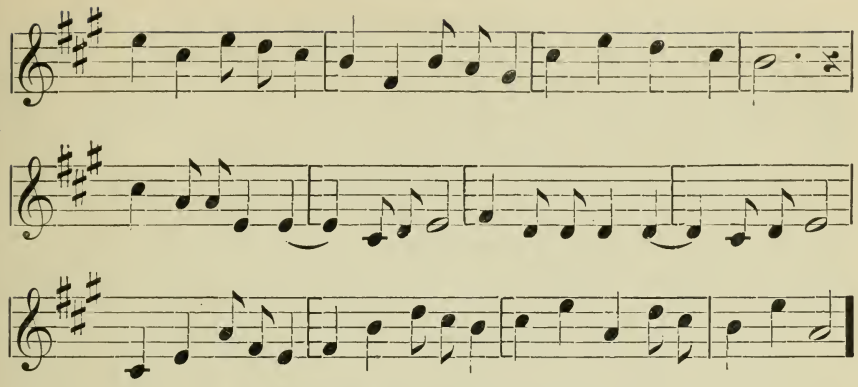
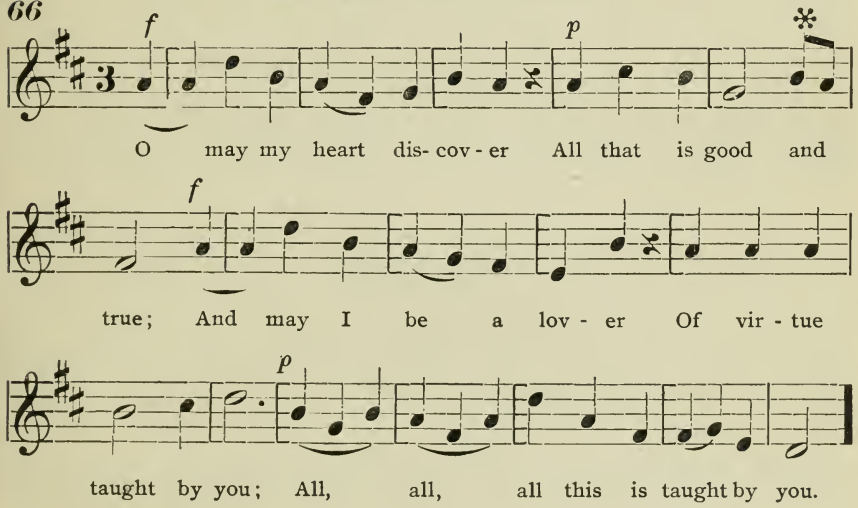




## O MAY MY HEART DISCOVER.

66

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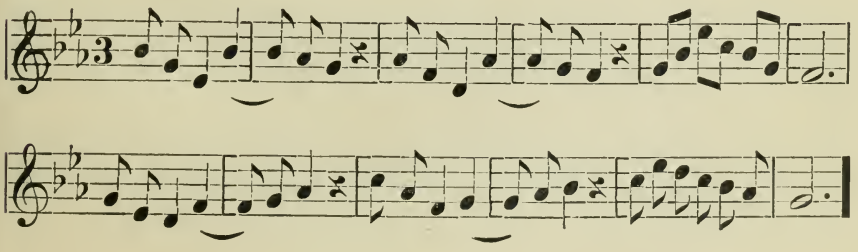

## CHRISTMAS BELLS.

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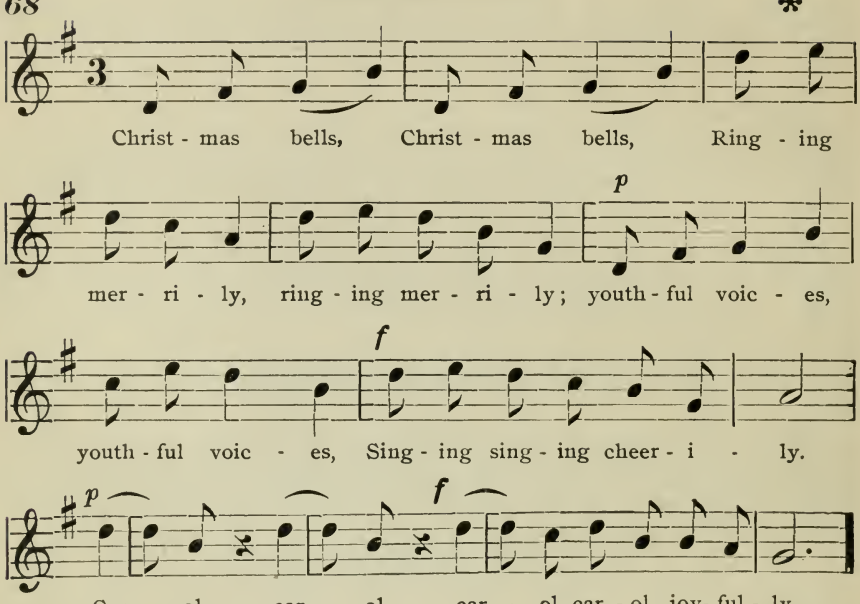
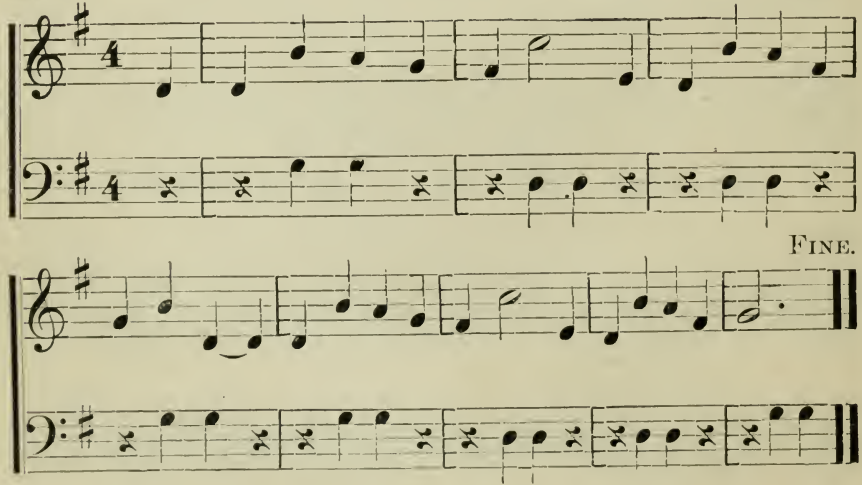
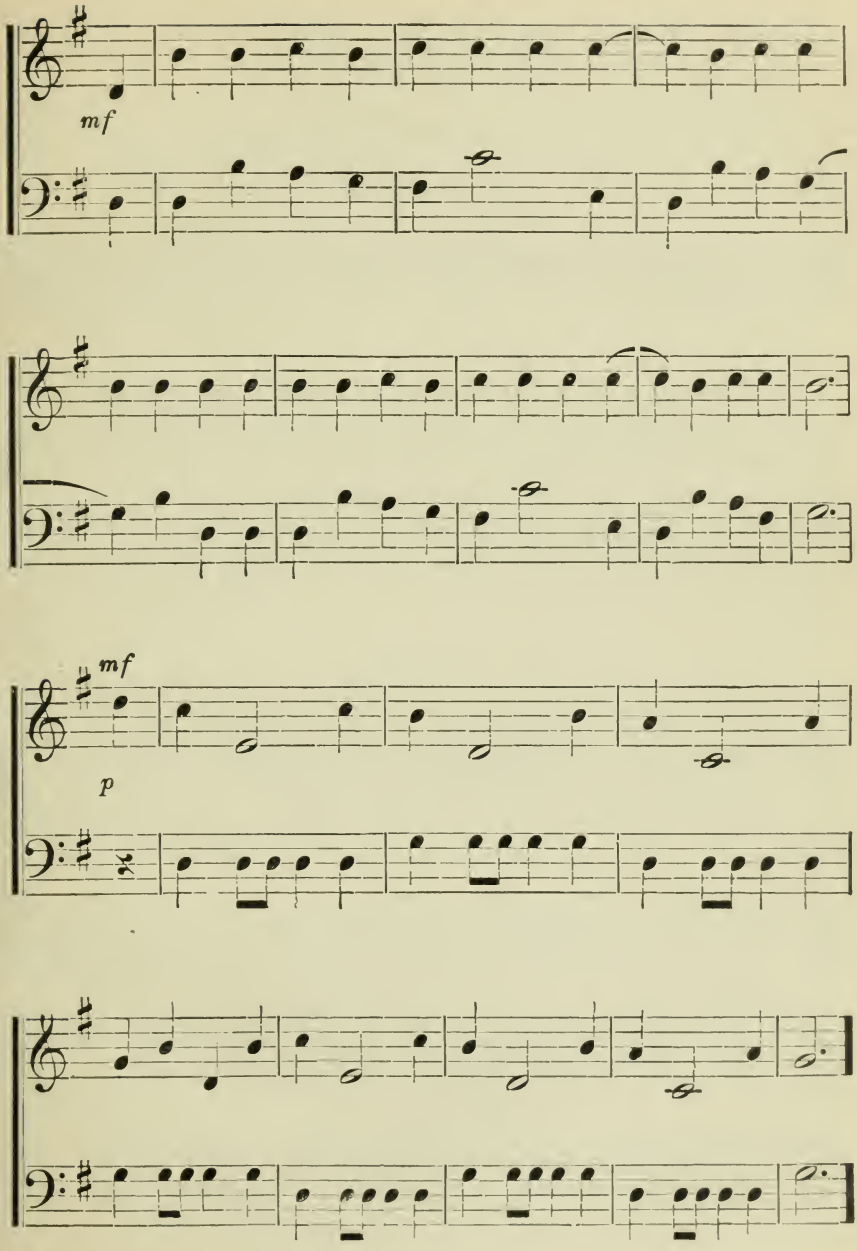



## SOLFEGGIO.

69

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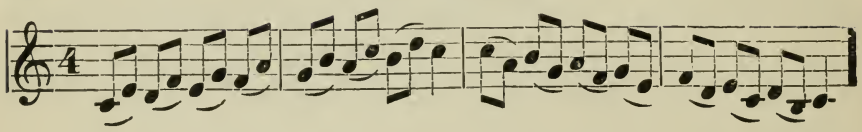
# CHAPTER VII.

THIRDS WITH TWO NOTES TO THE BEAT SLURRED.

**70** *Scale Exercise.*



## *GENERAL EXERCISES FOR DAILY PRACTICE.*

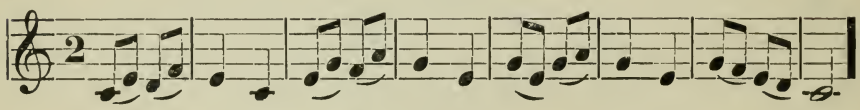
***Beating alternate measures of double, triple, and quadruple time, scale intervals by number, with the vowel O, dictation exercises locating letters, note words and short cadences by syllable, in all keys on bass clef, choir singing, and questions in theory.***

EXPLANATORY.—Practice the scale form above, before proceeding with the exercises.

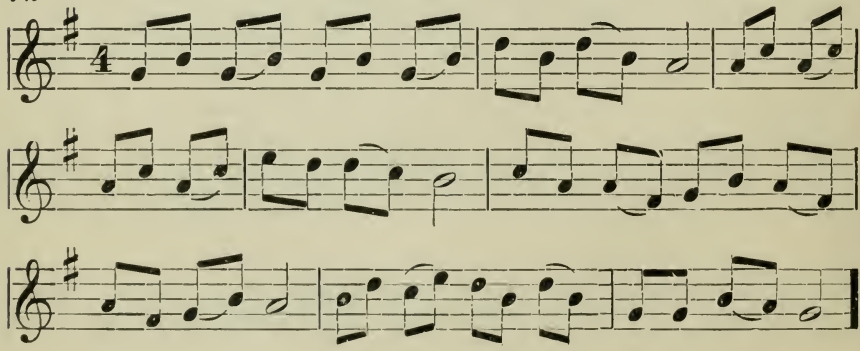
The exercises to be read by letter and interval, and sung with syllables and words.

EXERCISES.

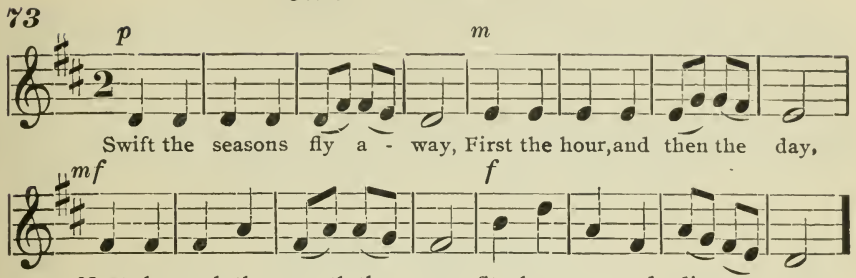
**71**

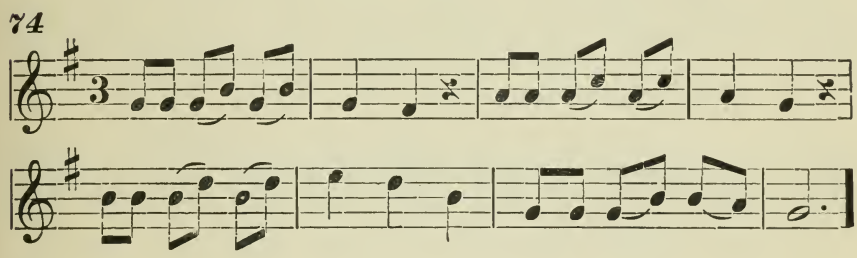


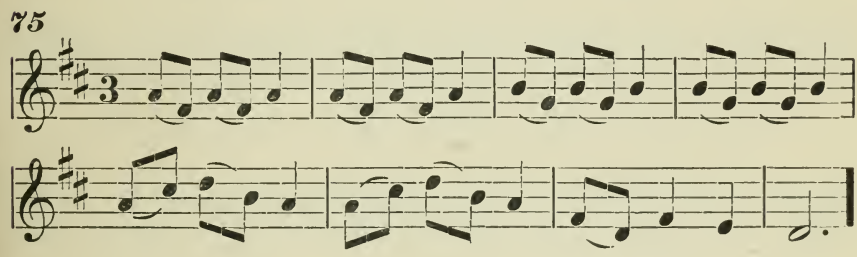
**72**



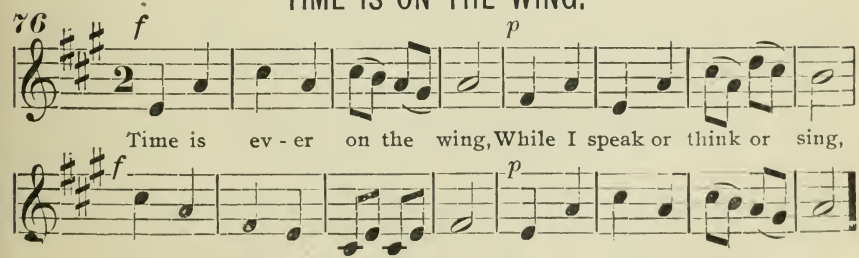
## SWIFT THE SEASONS.




## TIME IS ON THE WING.



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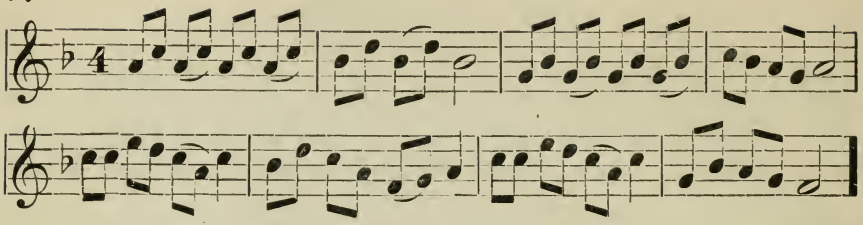
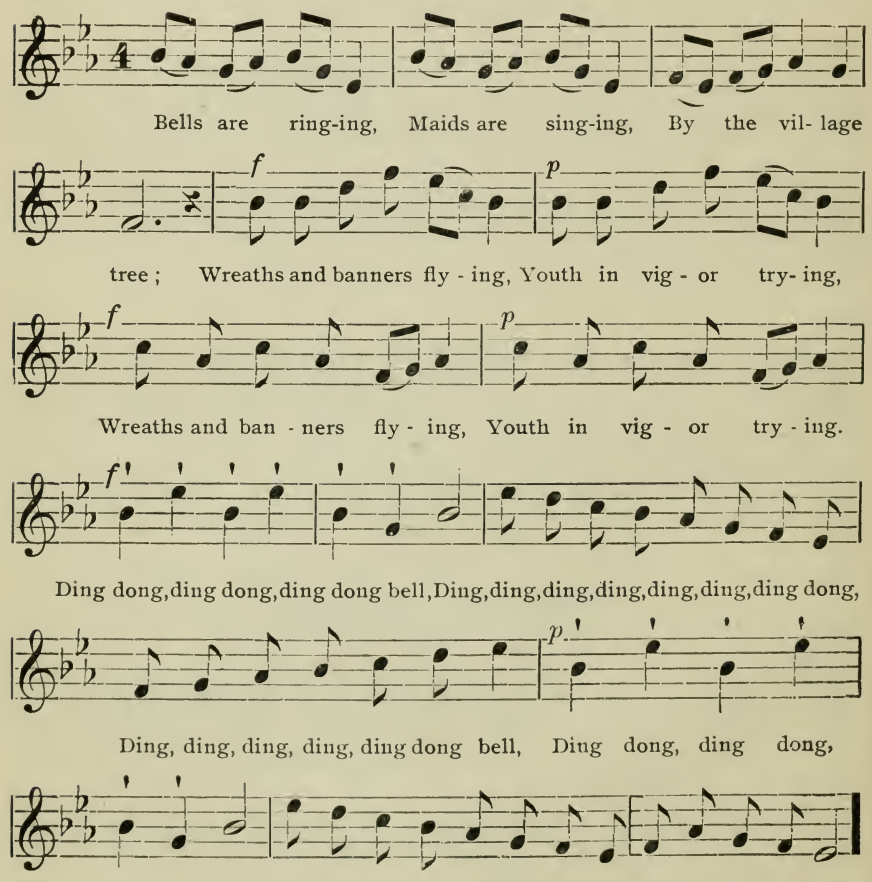


## BELLS ARE RINGING.

78



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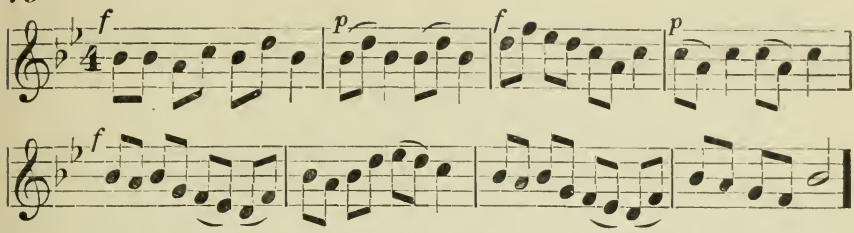
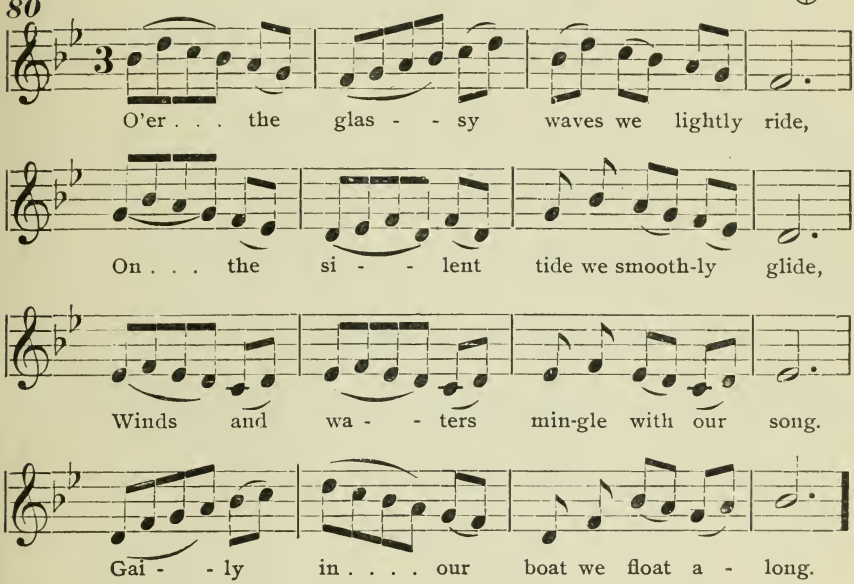


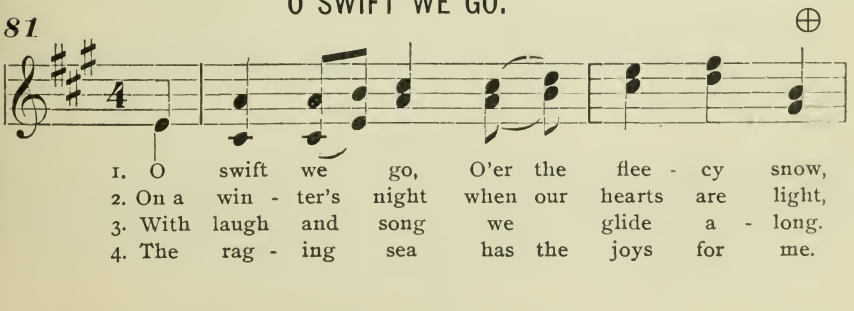

## O'ER THE GLASSY WAVES.

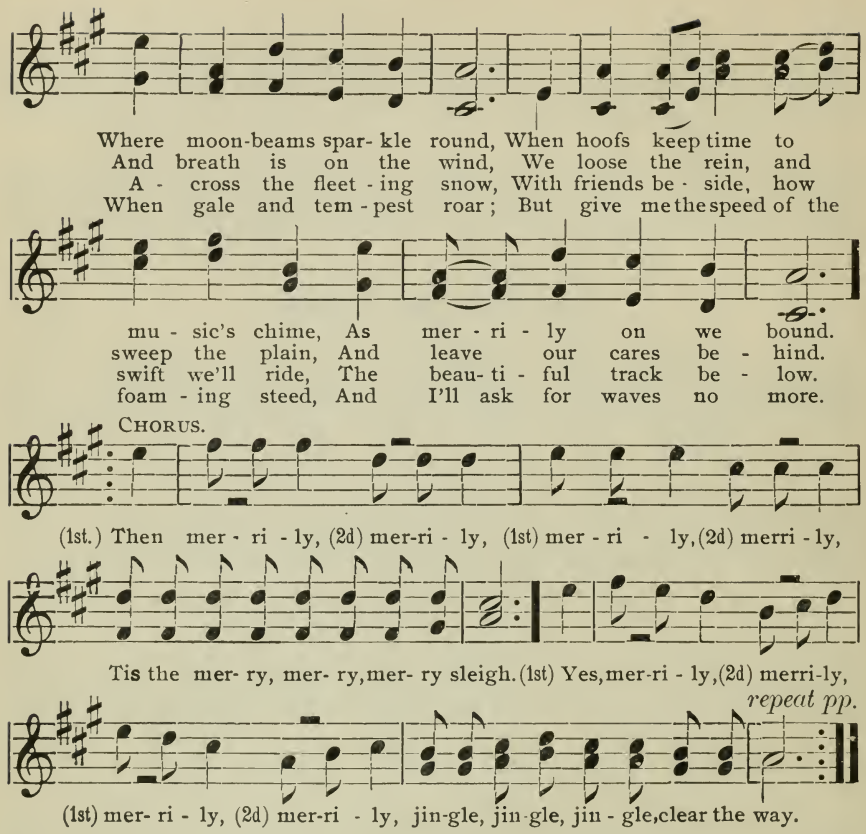
80




## O SWIFT WE GO.

81






# CHAPTER VIII.

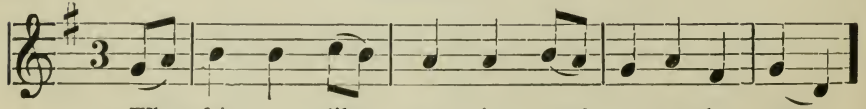
## VARIETIES OF TIME.

The word ***equivalent*** means equal to.

One quarter note or its equivalent may receive a single beat of the measure.

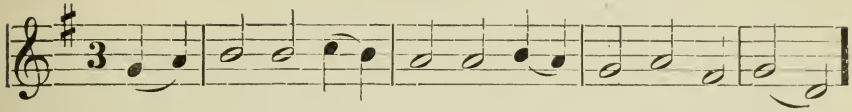
***82***

EXAMPLE.



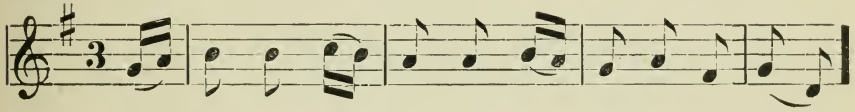
One half note or its equivalent may receive a single beat of the measure.

*83* EXAMPLE.




One eighth note or its equivalent may receive a single beat of the measure.

*84* EXAMPLE.




The use of three different notes, to single beats, gives rise to three ***varieties*** in each kind of time.

Varieties of time are distinguished from each other by the use of ***two*** figures placed one over the other.

| DOUBLE VARIETIES. | | | TRIPLE VARIETIES. | | | QUADRUPLE VARIETIES. | | |
|---|---|---|---|---|---|---|---|---|
| $\frac{2}{2}$ | $\frac{2}{4}$ | $\frac{2}{8}$ | $\frac{3}{2}$ | $\frac{3}{4}$ | $\frac{3}{8}$ | $\frac{4}{2}$ | $\frac{4}{4}$ | $\frac{4}{8}$ |

The upper figure always shows the ***number*** of ***beats*** to be given in each measure.

The lower figure always shows the ***kind*** of ***note*** (or its equivalent) to be given to each beat; as, 2 for half note, 4 for quarter note, and 8 for eighth note.

The two figures together, show the ***number*** and ***kind*** of notes which each measure must contain, as $\frac{2}{2}$ for two half notes $\frac{2}{4}$ for two quarter notes, $\frac{2}{8}$ for two eighth notes.

## *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Beating alternate measures of double, triple, and quadruple time, scale intervals by number with the vowel O, dictation exercises locating letters, note words short cadences by syllable in all keys on bass clef, choir singing, and questions in theory.***

EXPLANATORY.—In introducing *varieties* of *time*, let the teacher first sing the three exercises on pages 38 and 39, one after the other.

Question the class to draw out the fact, that while the exercises *sound* exactly alike, they differ in *appearance;* and let pupils state in what *respect* they differ.

Explain that half notes, eighth notes and their equivalents, as well as quarter notes, will hereafter receive a single beat of the measure.

That the use of half, quarter, and eighth notes to single beats, gives rise to three varieties in each kind of time.

That an additional figure will be added to the *time sign*, to indicate the *kind* of note to be used, thus: 2 for half, 4 for quarter, and 8 for eighth notes.

Question the class, before singing, in reference to the figures at the beginning.

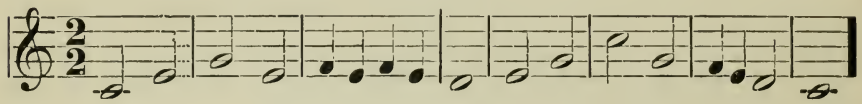
Require the class to go through each exercise, and say what each measure contains, whether equivalents, or the exact number of notes indicated by the figures.

The class may spend some time profitably out of school hours in writing as many measures as possible in each variety of time.

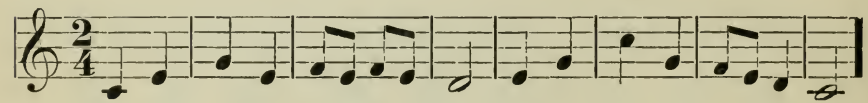
Dictate the following note words to be written by the class on the bass clef: *added, bagged, begged, bedded, ceded, defaced, effaced.*

Let the teacher introduce on the blackboard the following plan of making a single exercise represent three varieties of time, by filling the heads, adding hooks, stems, &c.

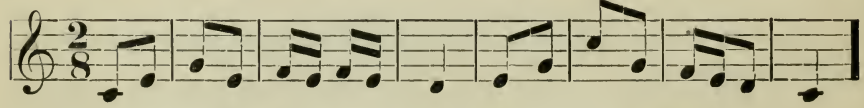
*85* EXAMPLE.



*86*

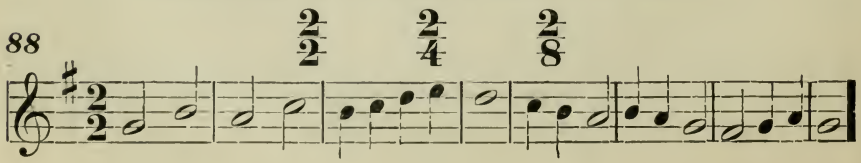


*87*



EXERCISES IN DOUBLE VARIETIES OF TIME.

*88*



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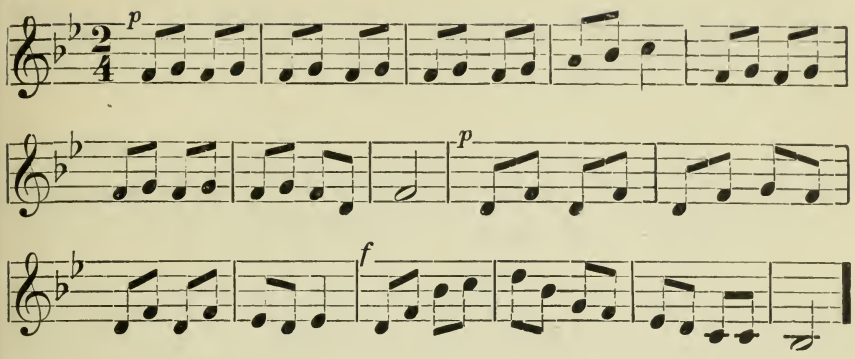


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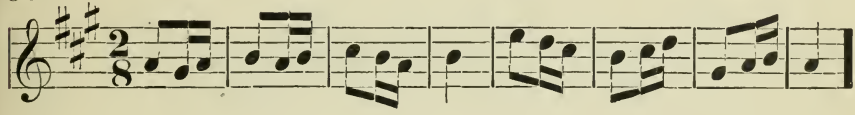

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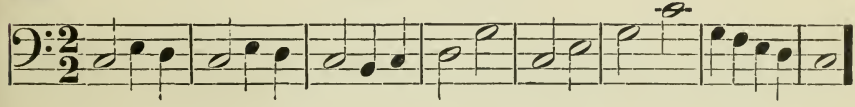

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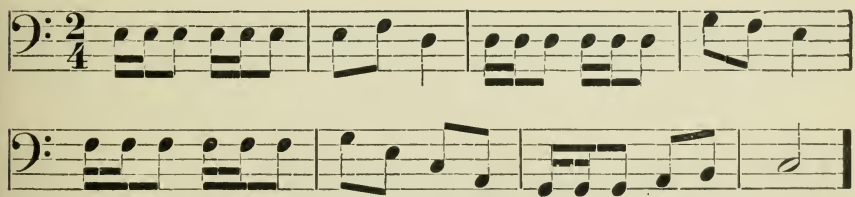

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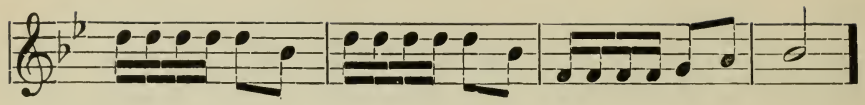

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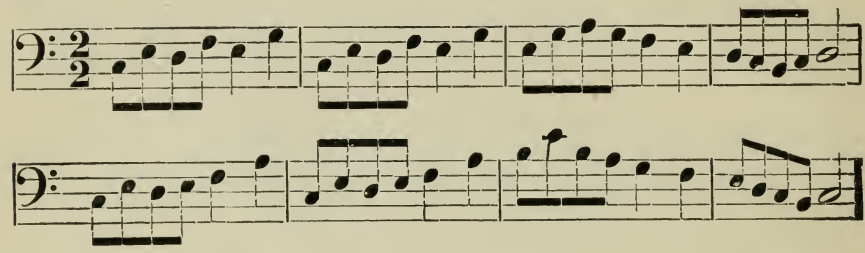

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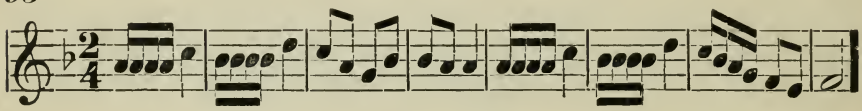
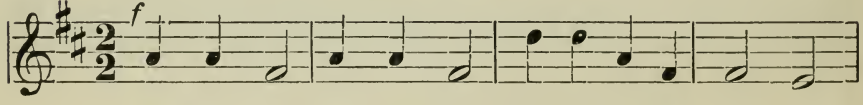
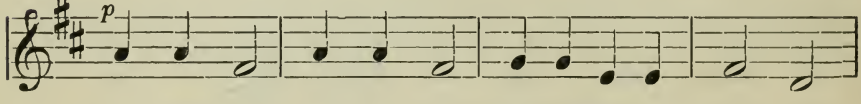
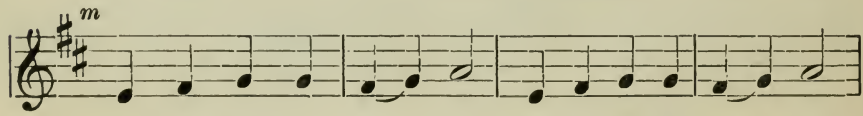


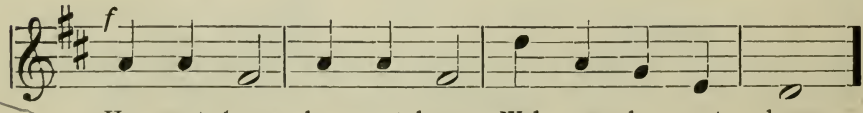
## HARVEST HOME. *

96



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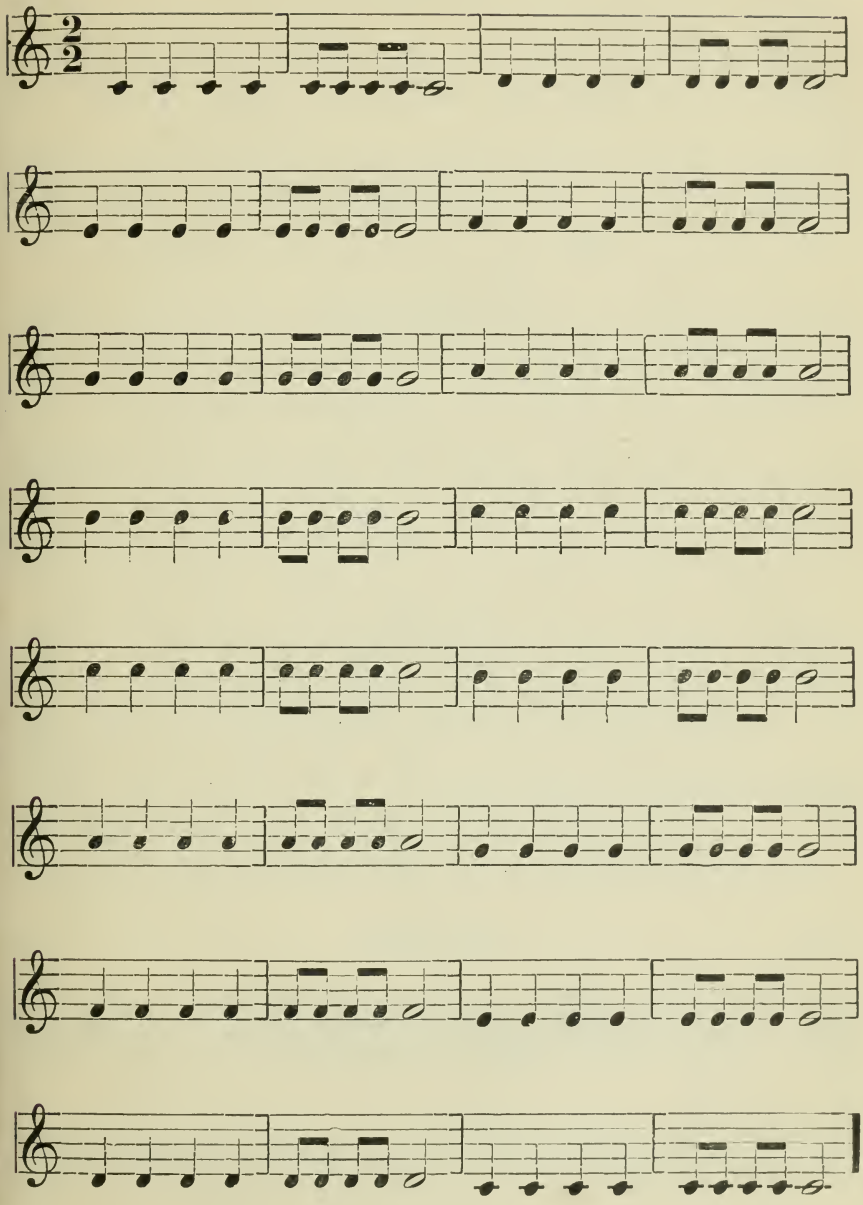
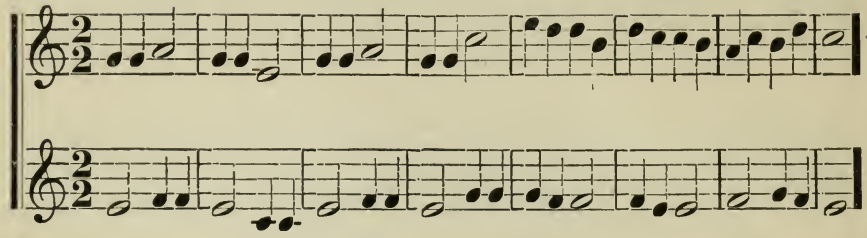


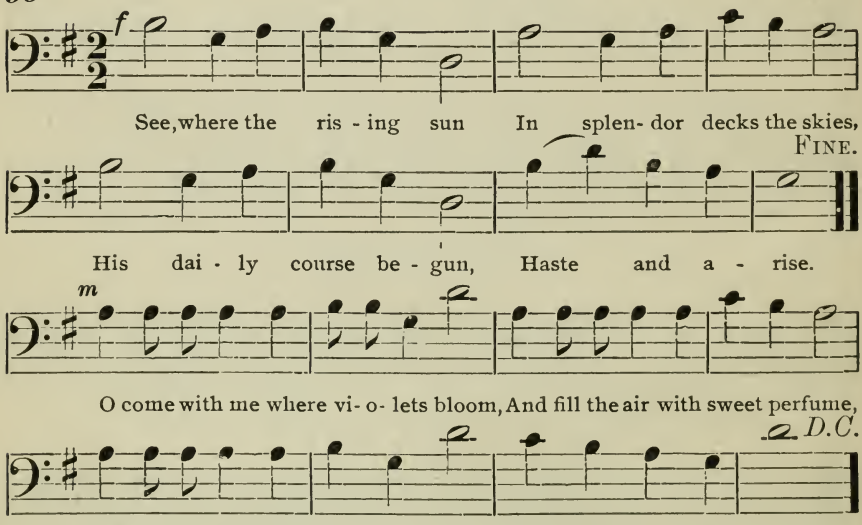
## SOLFEGGIO.

98



## THE RISING SUN.

99

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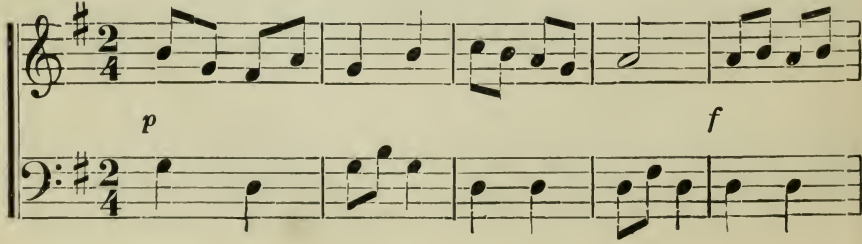
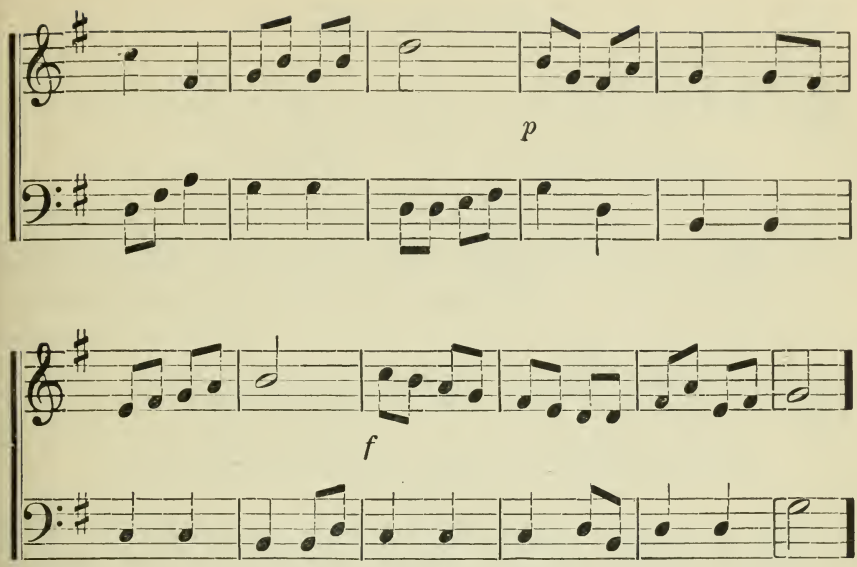
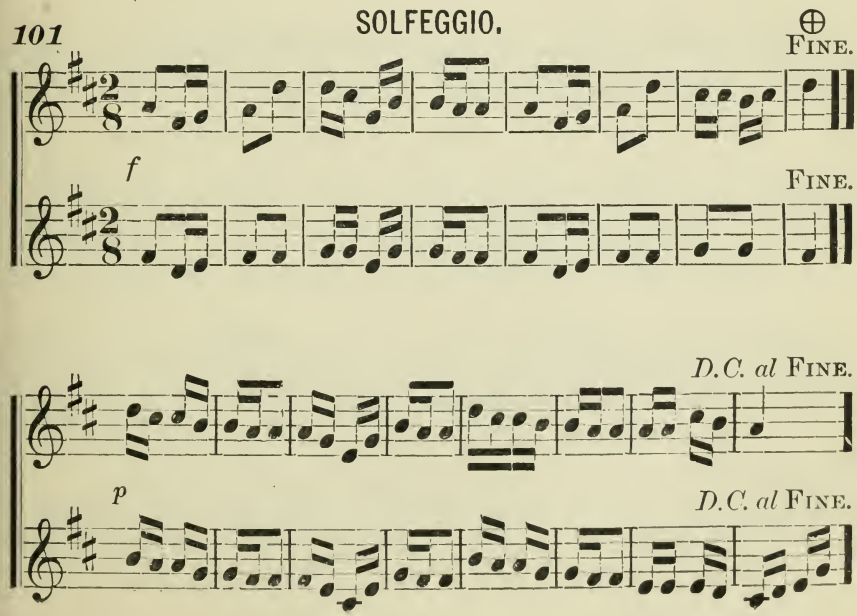




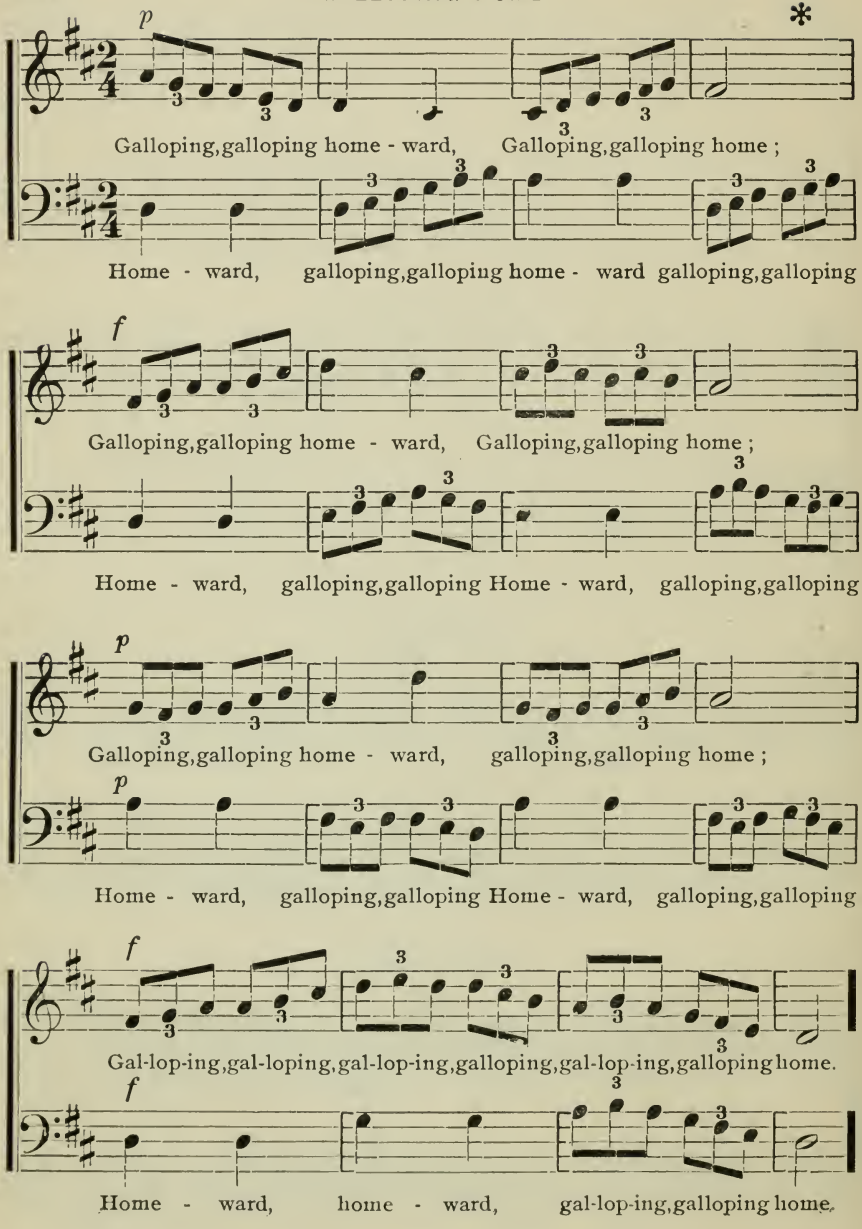

101

## SOLFEGGIO.



102

## GALLOPING HOME.



# CHAPTER IX.

## FOURTHS WITH TWO NOTES TO THE BEAT.

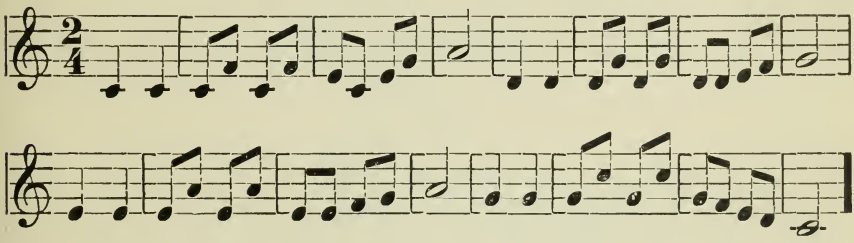
### *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Beating alternate measures of double, triple, and quadruple time, scale intervals with vowel O, dictation of letters, note words, and short cadences by syllable, in all keys on bass clef, choir singing, and questions in theory.***

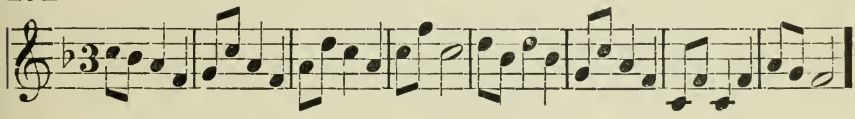
EXPLANATORY.—Sing by number as heretofore, on the two part exercises. Read each exercise by interval and letter, and sing with different degrees of expression.

EXERCISES.

***103***



***104***



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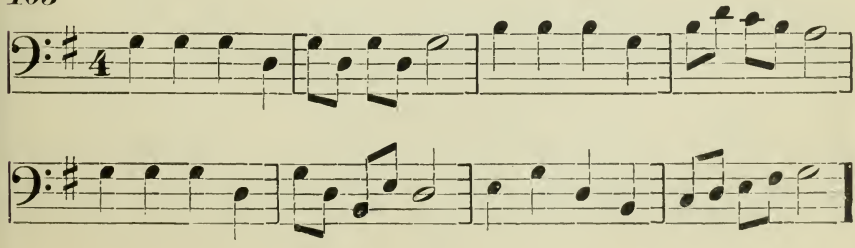

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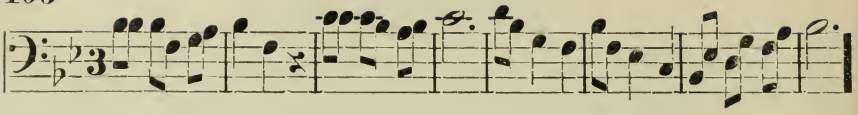

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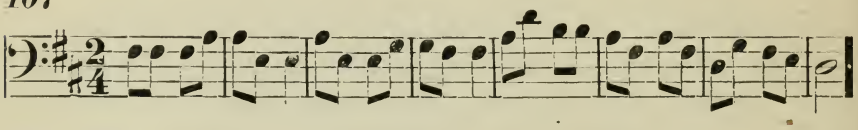
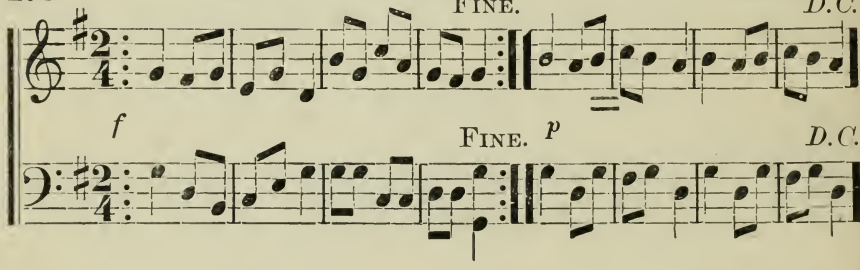


108

## SOLFEGGIO.

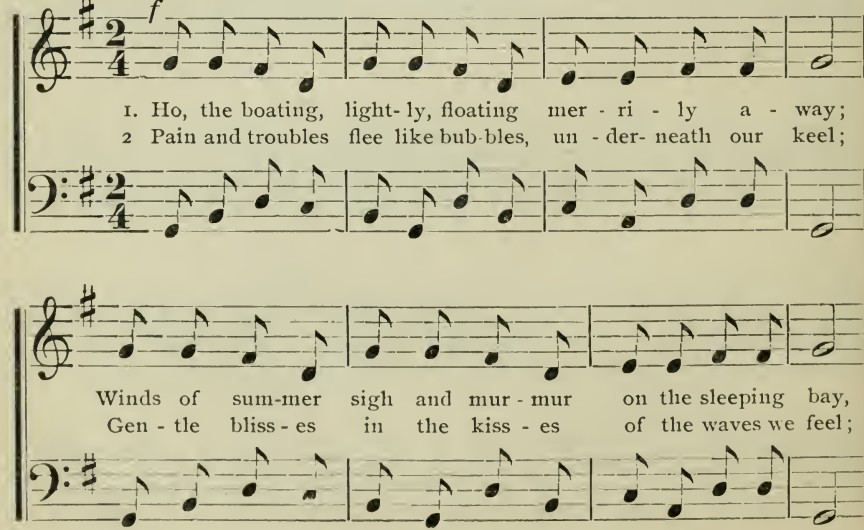
Spanish Chant.

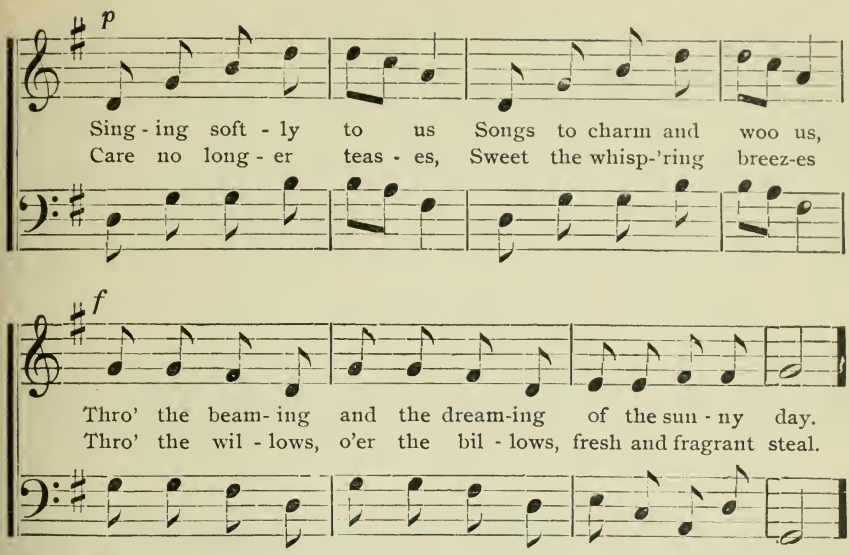



109

## BOATING SONG.

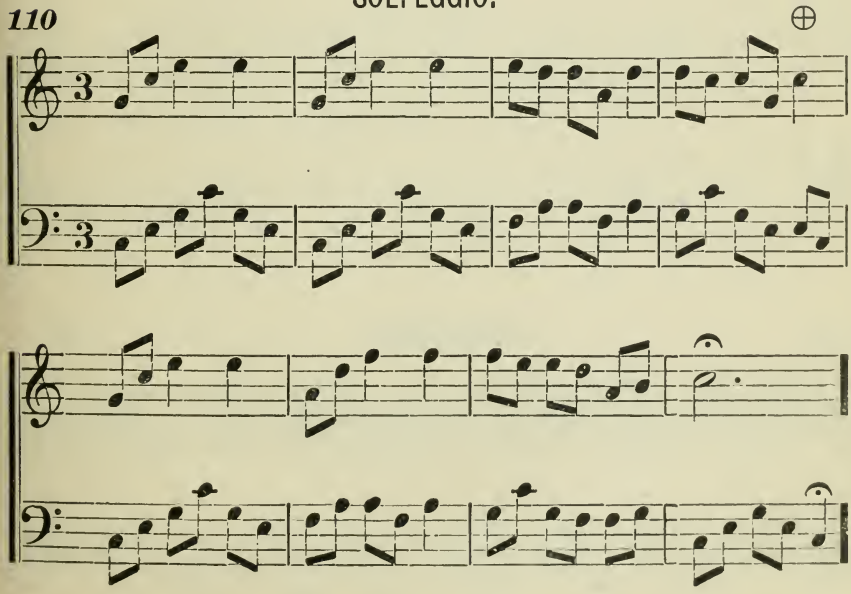
Dr. L. MASON, by per.






## SOLFEGGIO.

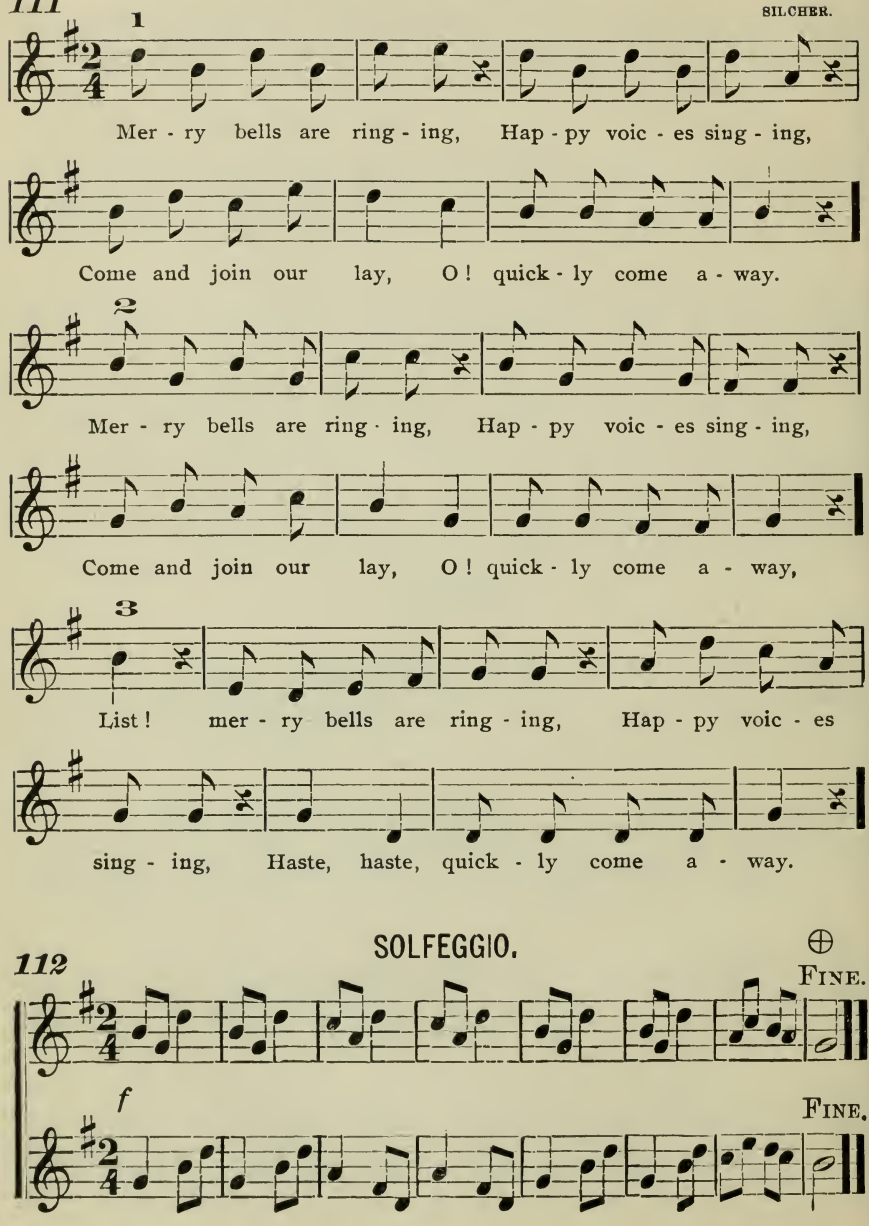
110



## MERRY BELLS. Round.

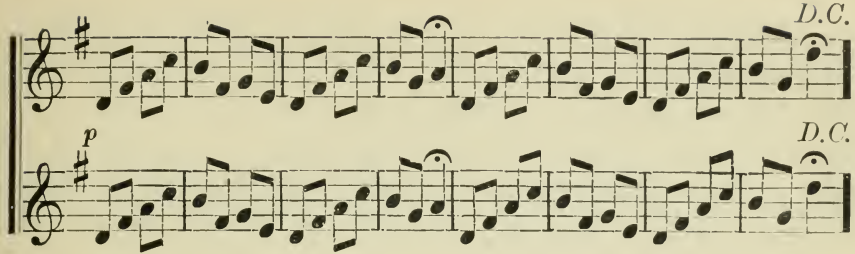
111

SILCHER.

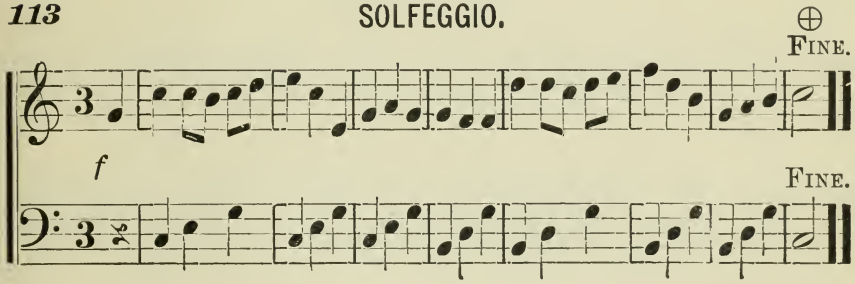


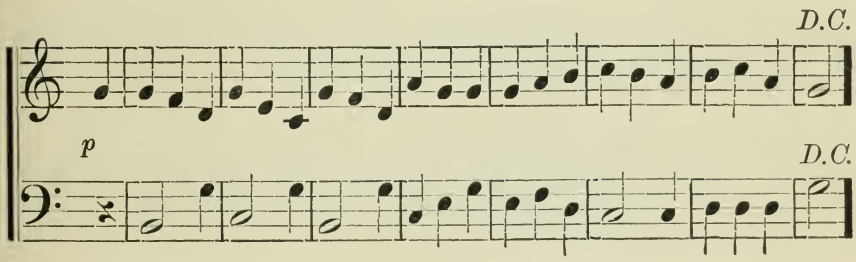

## SOLFEGGIO.

112

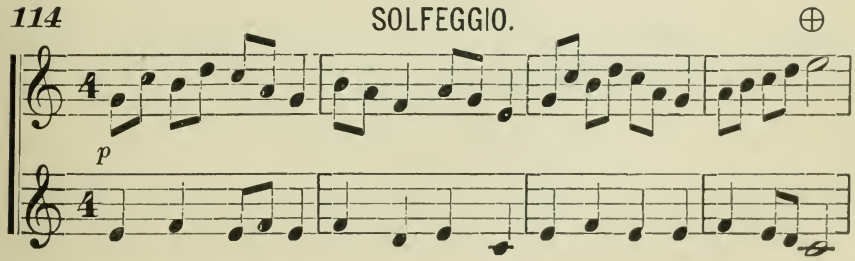


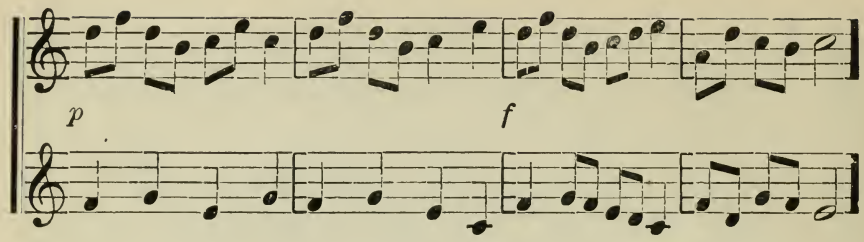

**113** SOLFEGGIO.



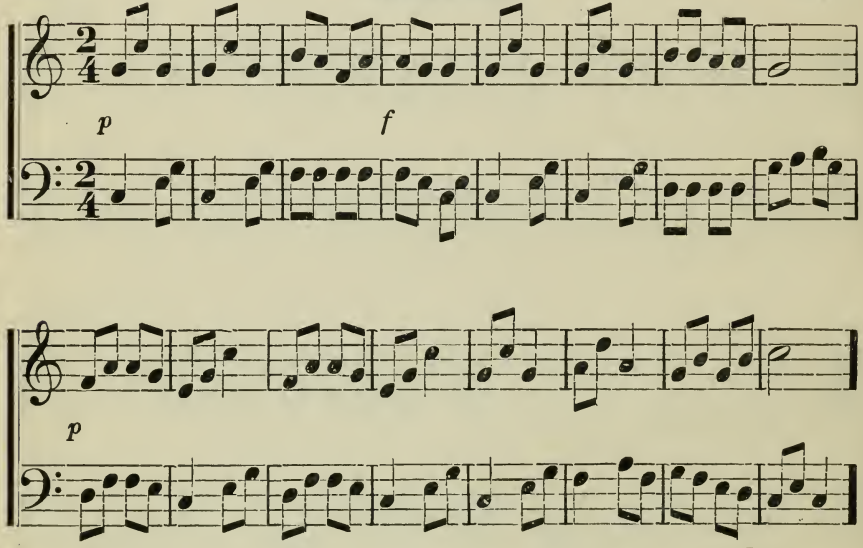




**114** SOLFEGGIO.

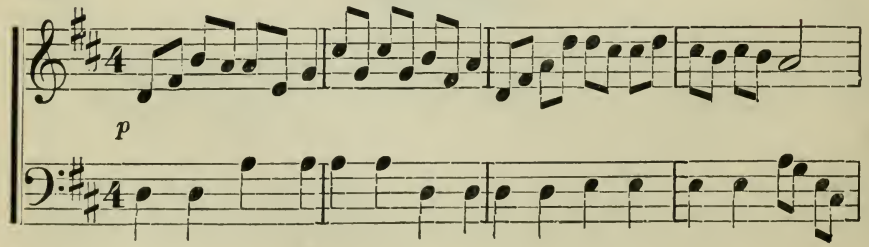


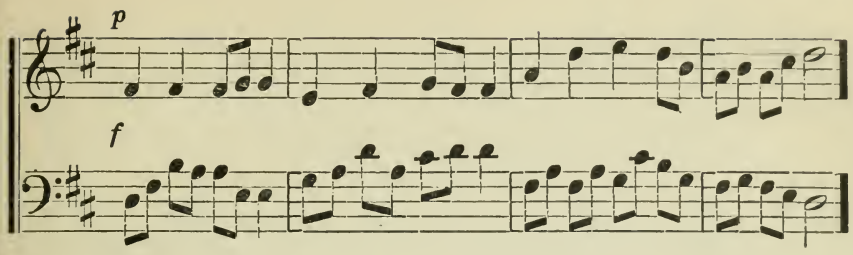



115 SOLFEGGIO. ⊕



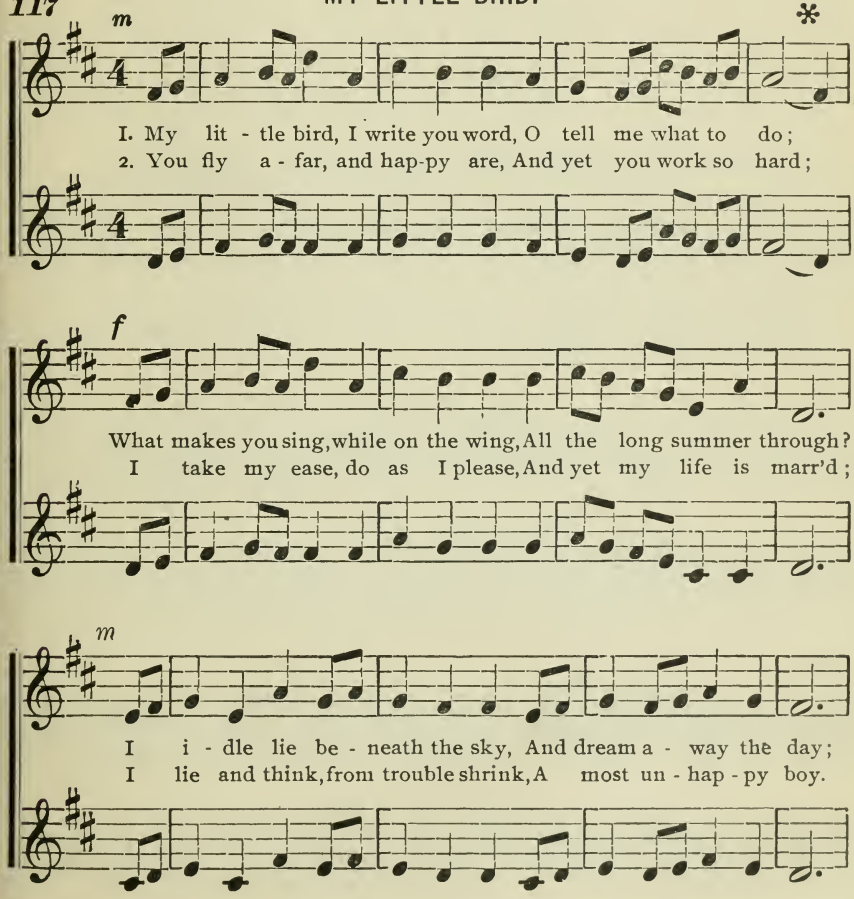

116 SOLFEGGIO. ⊕

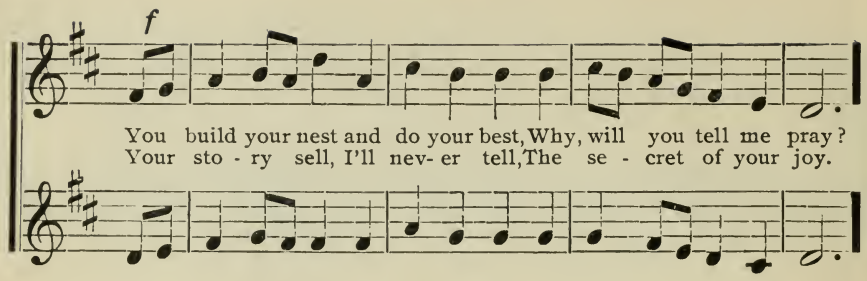





## MY LITTLE BIRD.

117






# CHAPTER X.

## BASS CLEF.

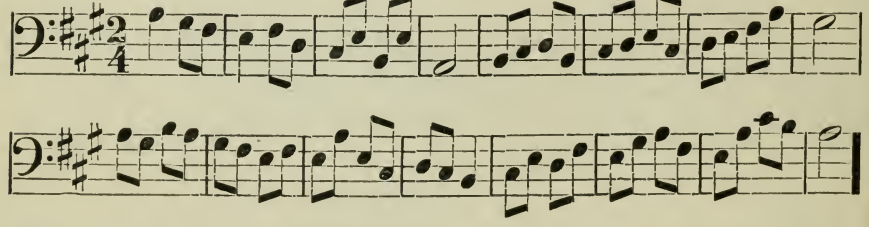
### KEYS OF A AND E♭.

### *GENERAL EXERCISES FOR DAILY PRACTICE.*

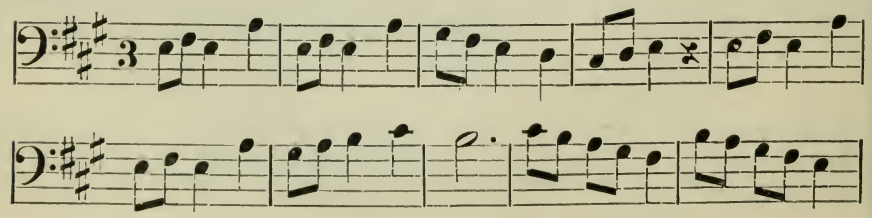
***Beating alternate measures of double, triple, and quadruple time, scale intervals by number with vowel O, dictation exercises locating letters, note words, and short cadences by syllable, in all keys, on bass clef, choir singing, and questions in theory.***

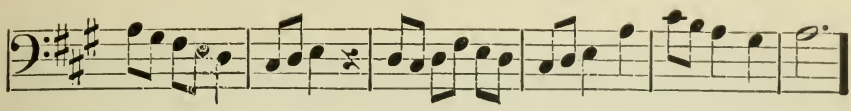
EXPLANATORY.—Read the following exercises by interval and letter, and sing with different degrees of expression.

***118*** EXERCISES.



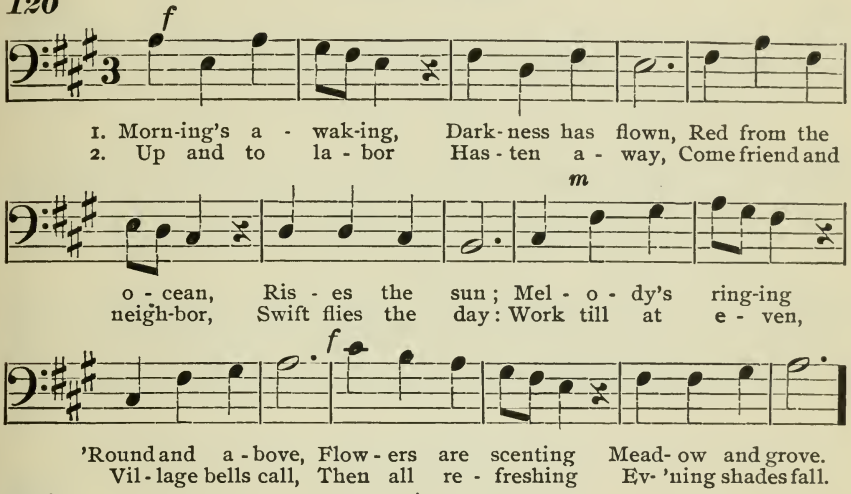
***119***





## CALL TO LABOR.

*120*

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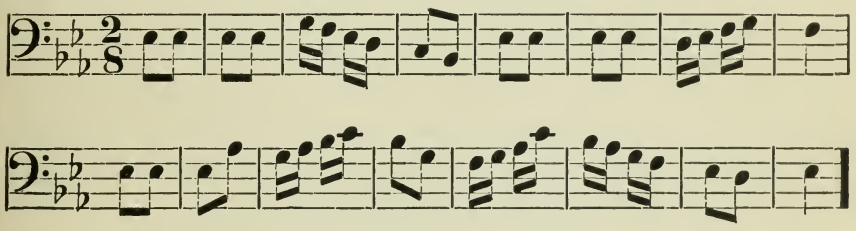
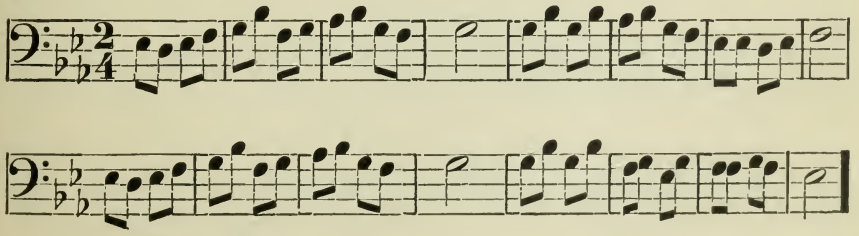
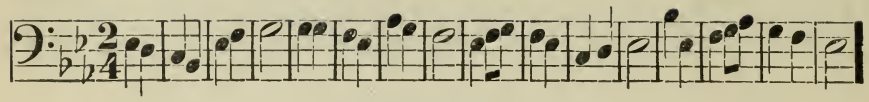


*122*

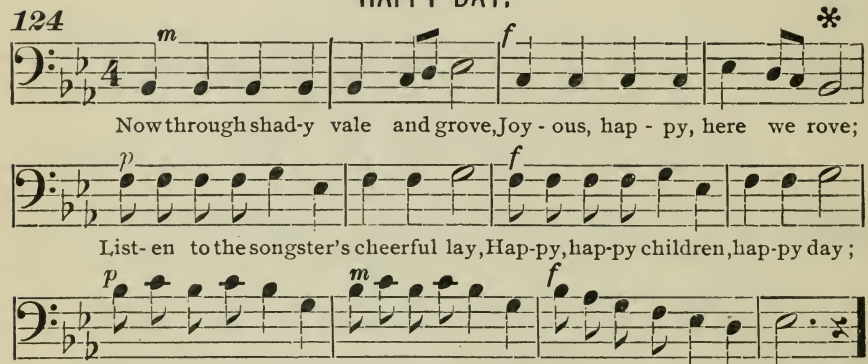


*123*



## HAPPY DAY.

*124*




# CHAPTER XI.

FIFTHS WITH TWO NOTES TO THE BEAT.

## *GENERAL EXERCISES FOR DAILY PRACTICE.*

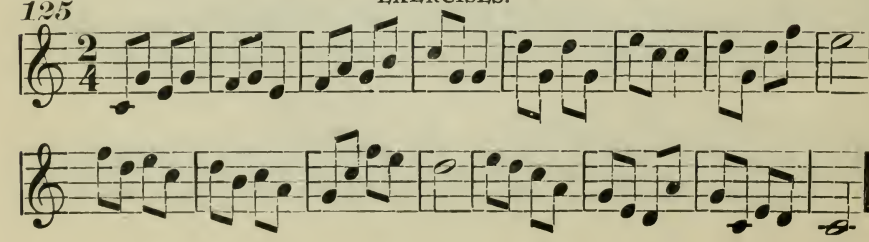
***Beating alternate measures of double, triple, and quadruple time, scale intervals by number with the vowel O, dictation exercises locating letters, note words, and short cadences by syllable, in all keys on bass clef. Duet singing and questions in theory.***

EXPLANATORY.—*Introduce Duet singing,* selecting easy exercises.

Read the following exercises by interval and letter, and sing with different degrees of expression.

EXERCISES.

*125*



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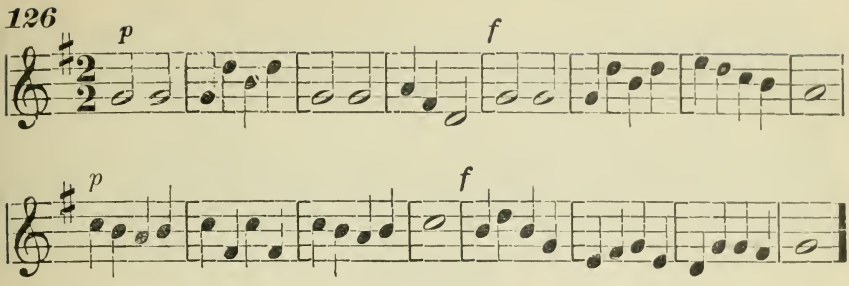
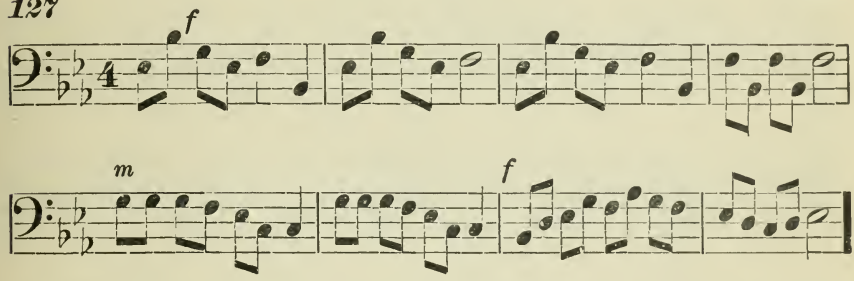
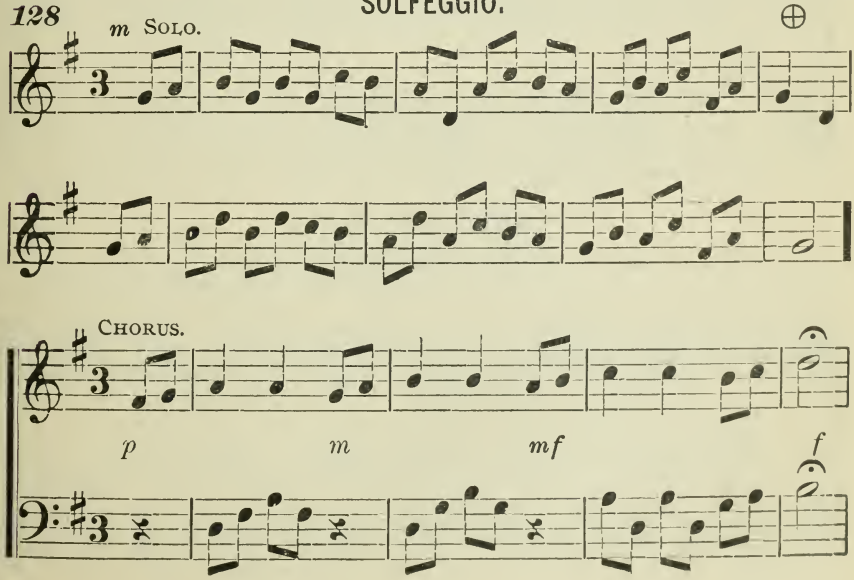


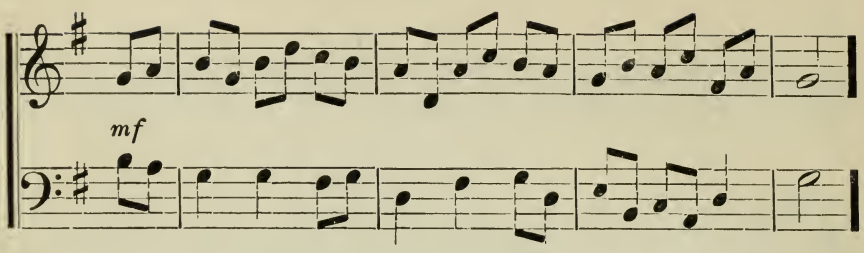

127




## SOLFEGGIO.

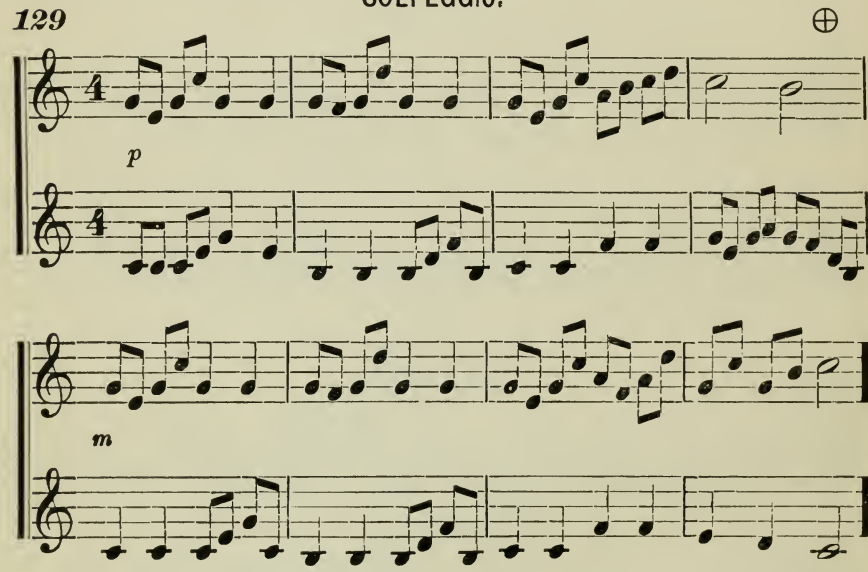
128





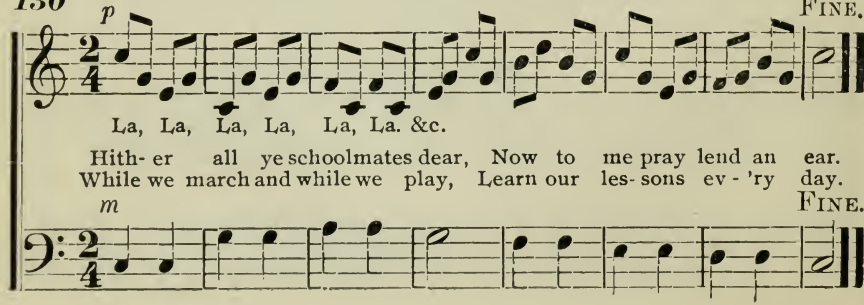

## SOLFEGGIO.

129

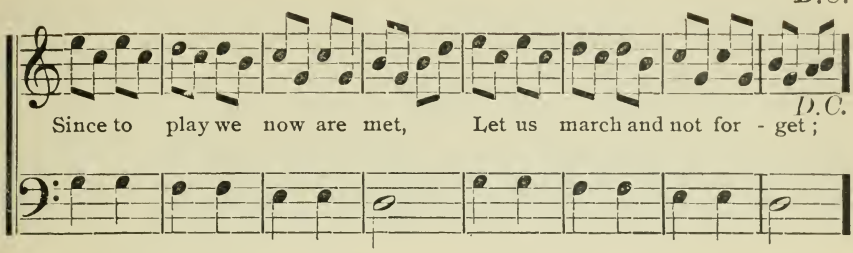



## MARCH AND PLAY.

130 Sing syllables or La to the upper part, and the words to the lower part.

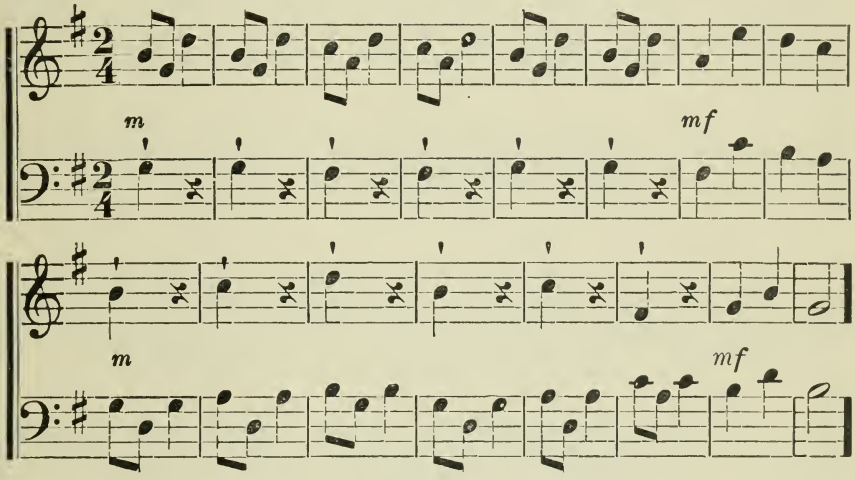


D.C.



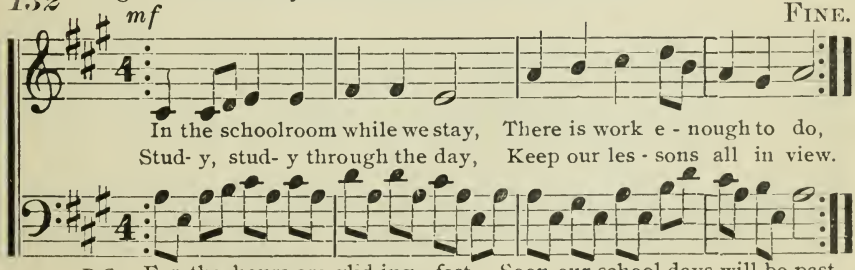

## SOLFEGGIO. ⊕

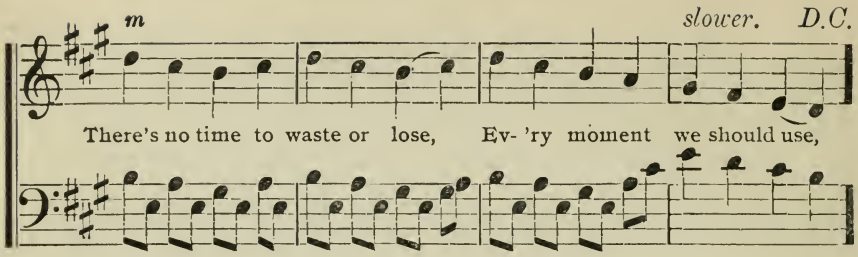
131




## IN THE SCHOOL ROOM. †

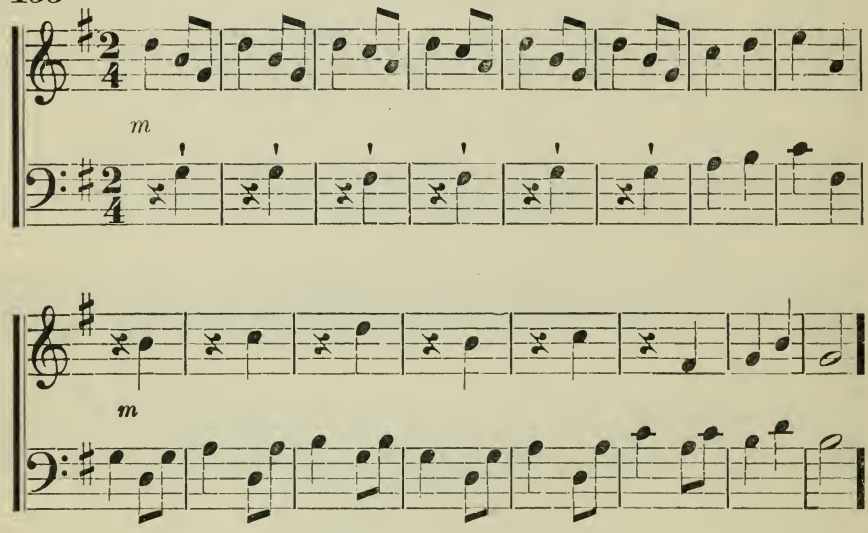
132 Sing the Bass with syllables or La.



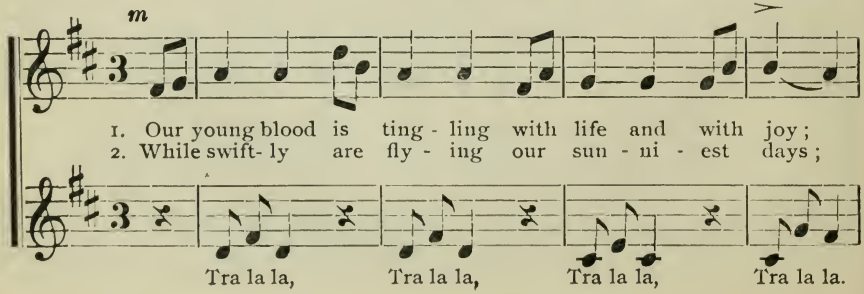


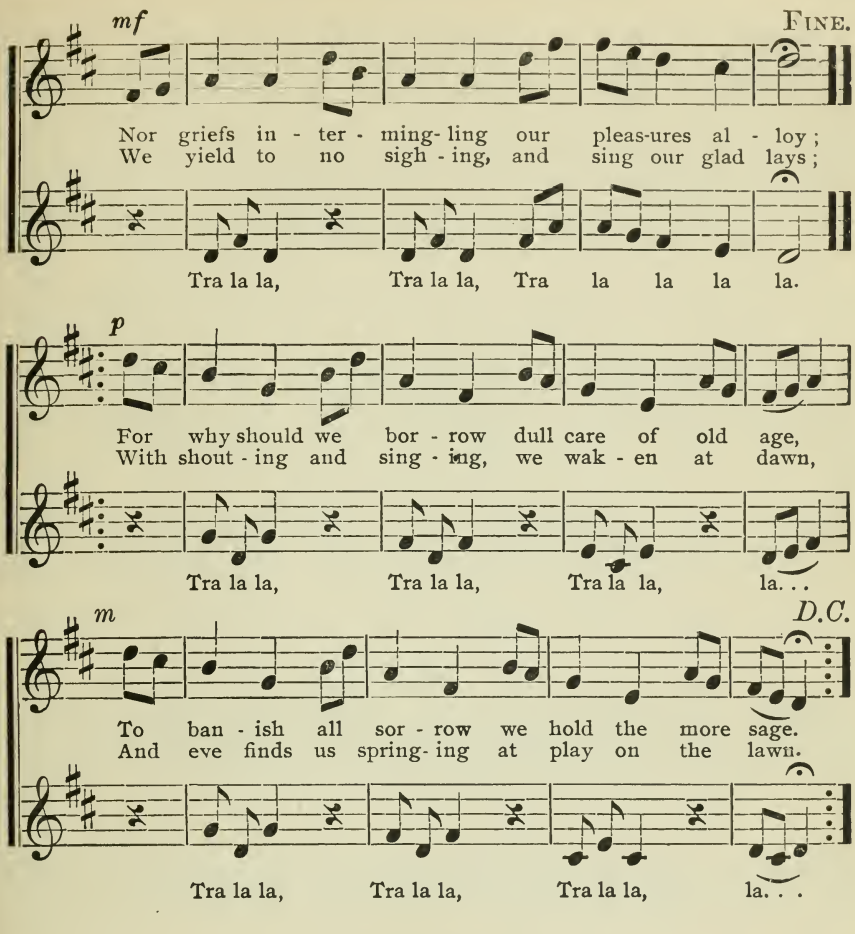

## SOLFEGGIO. ⊕

133



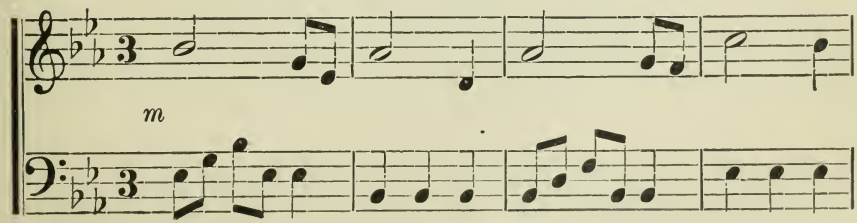

## 134 OUR YOUNG BLOOD IS TINGLING. *

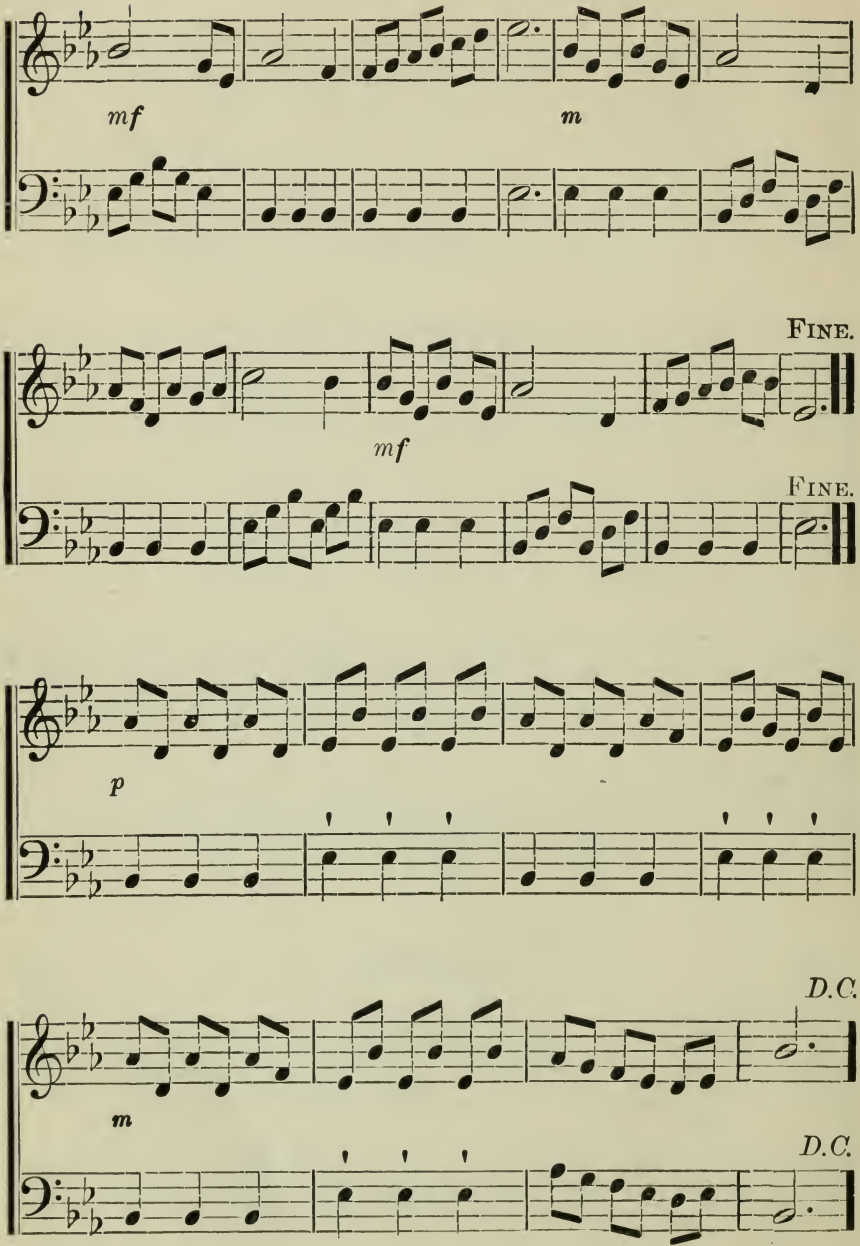





## SOLFEGGIO.

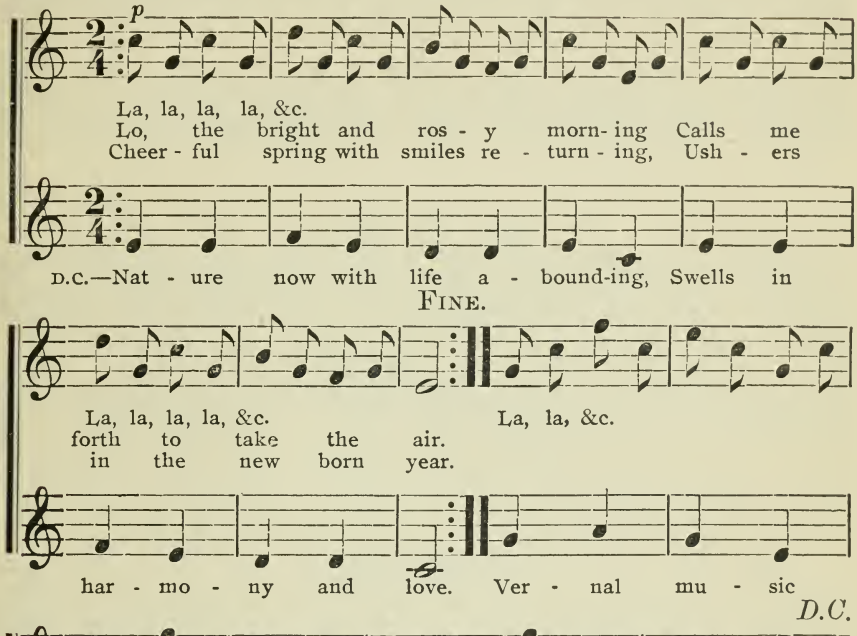
135




mf
m
FINE.
mf
FINE.
p
D.C.
m
D.C.

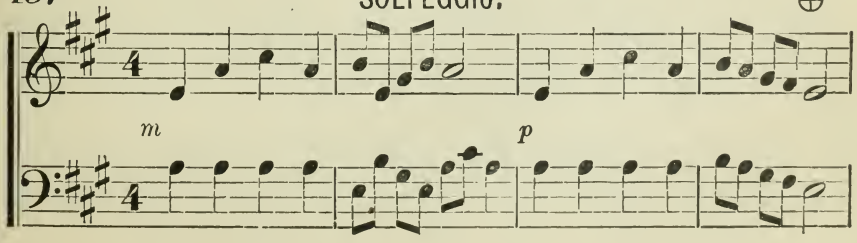
## ROSY MORNING. †

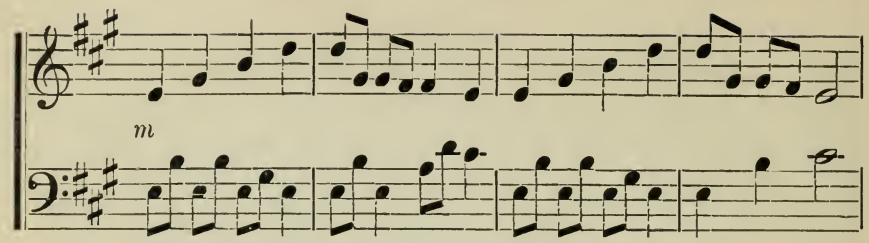
**136** Sing syllables or La to the 1st part; the words are for the 2d part.

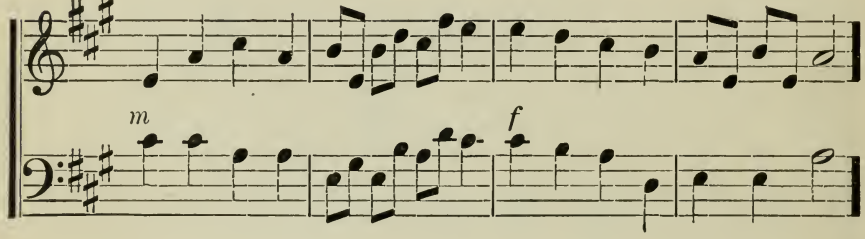



## SOLFEGGIO. ⊕

**137**

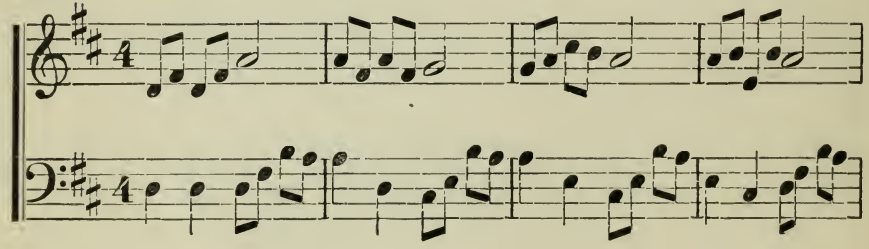


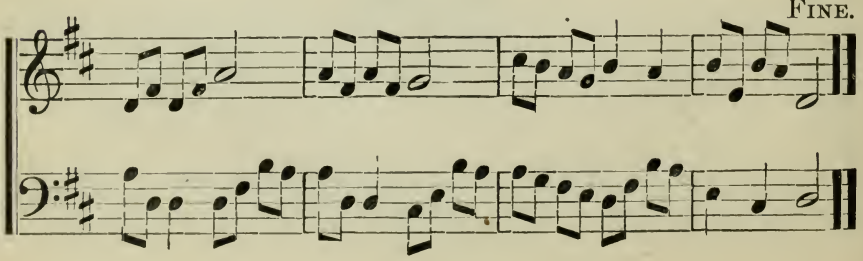


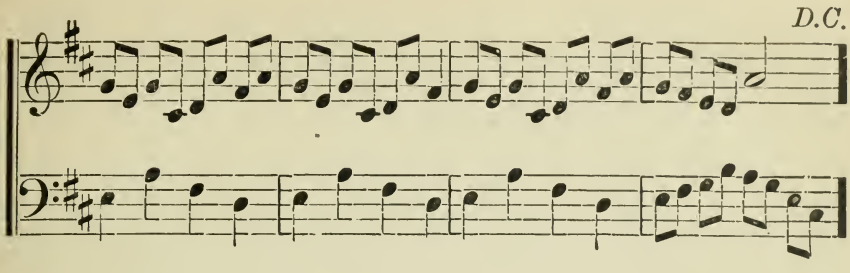




## SOLFEGGIO.

*138*

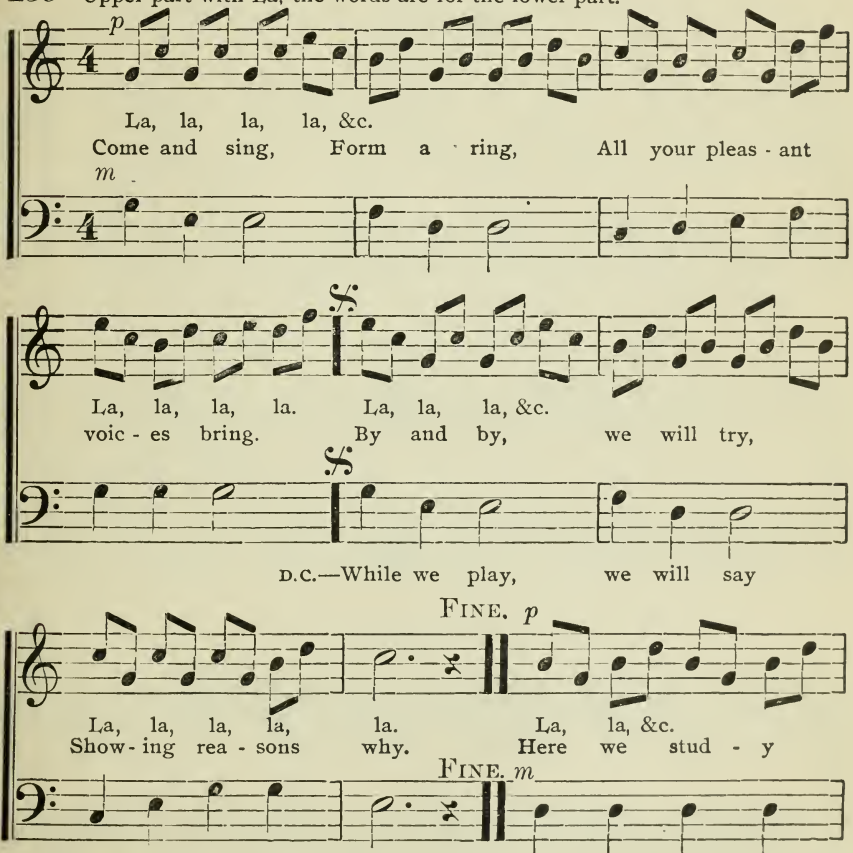


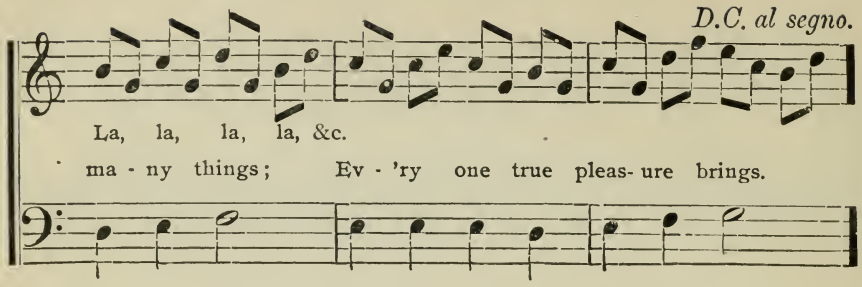




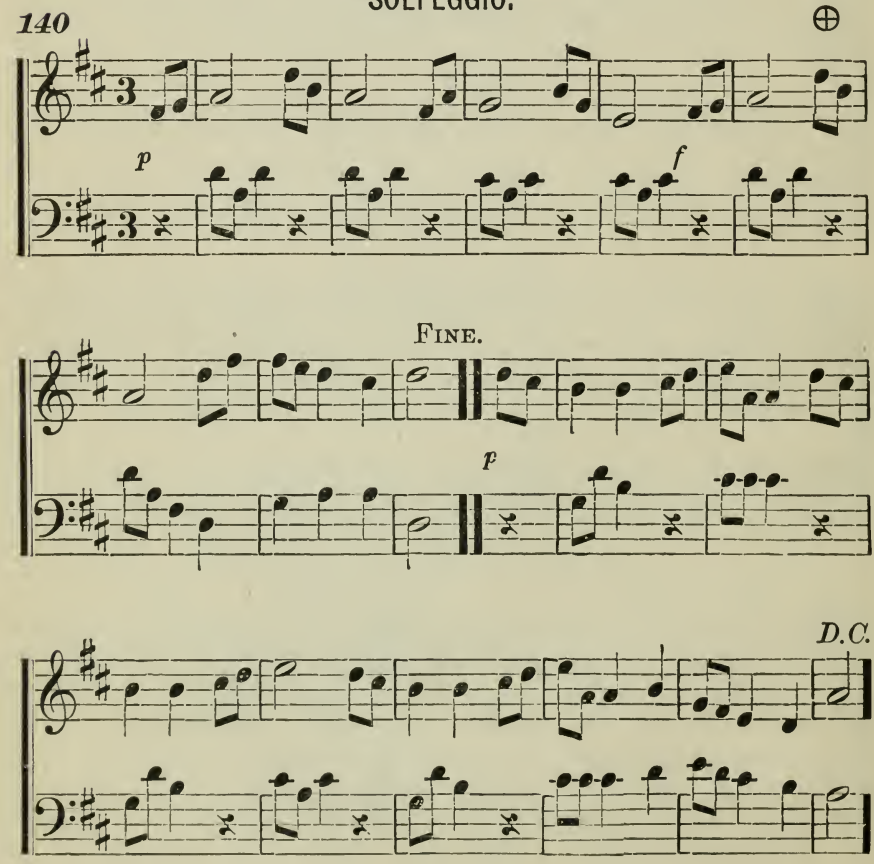

## COME AND SING. †

**139** Upper part with La, the words are for the lower part.




D.C. al segno.
La, la, la, la, &c.
ma - ny things; Ev - 'ry one true pleas- ure brings.

## SOLFEGGIO.


140
p
f
FINE.
p
D.C.

# CHAPTER XII.

## TRIPLE VARIETIES.

$\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$

A dot placed to the right of any note or rest adds ***one half*** to its value.

A dotted whole note, (𝅝.) is equivalent to ***three half notes,*** 𝅗𝅥 𝅗𝅥 𝅗𝅥.

A dotted half note, (𝅗𝅥.) is equivalent to ***three quarter notes,*** ♩ ♩ ♩.

A dotted quarter note (♩.) is equivalent to ***three eighth notes,*** ♪ ♪ ♪.

A dotted eighth note (♪.) is equivalent to ***three sixteenth notes,*** 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯.

### *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Beating alternate measures of double, triple, and quadruple time, scale intervals by number, with the vowel O, dictation exercises, locating letters, note words, and short cadences by syllable in all keys on Bass clef. Duet singing, and questions in theory.***

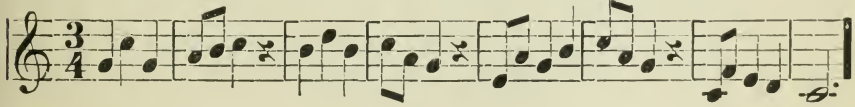
EXPLANATORY.—Question class before singing an exercise in reference to the figures at the beginning.

Require class to go through each exercise, and say what each measure contains, whether equivalents, or the exact number of notes indicated by the figures.

Let the class write on blank paper, or slate, as many measures as possible in each variety of time.

Each exercise to be read by interval and letter, and sung with different degrees of expression.

***141*** EXERCISES.



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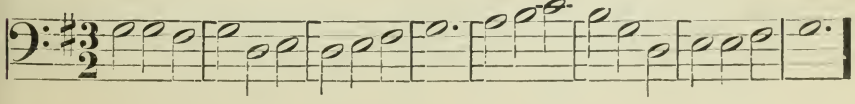

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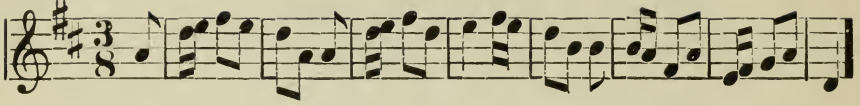

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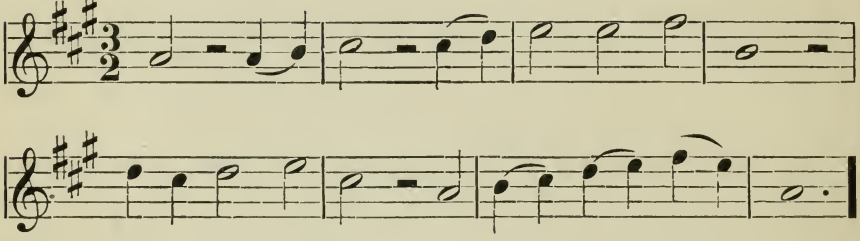

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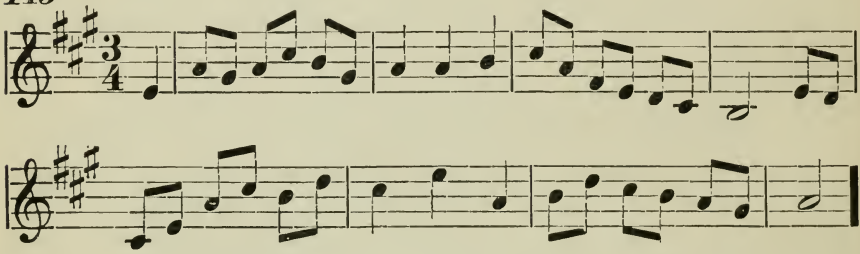

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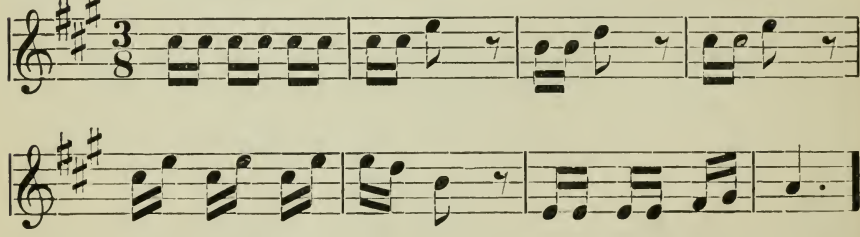
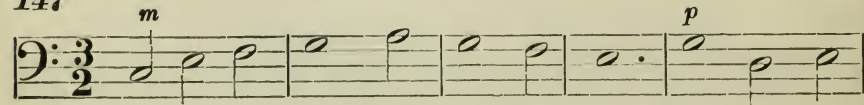
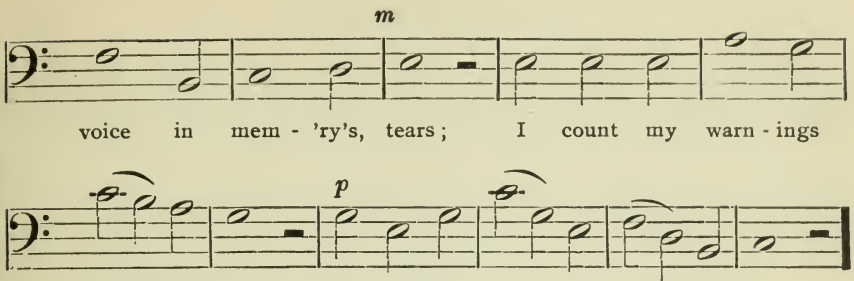


## THERE IS A VOICE.

*147*




There is a voice in wan - ing years, There is a

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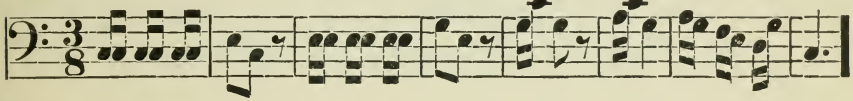

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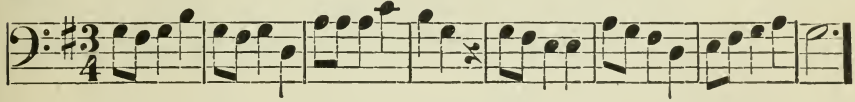

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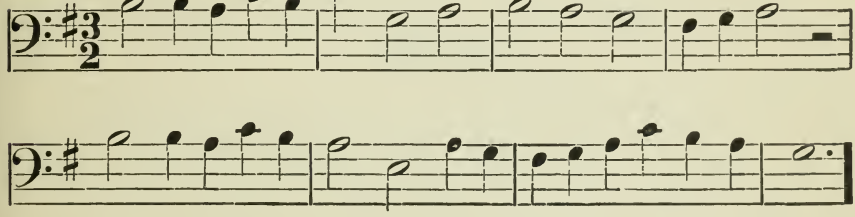

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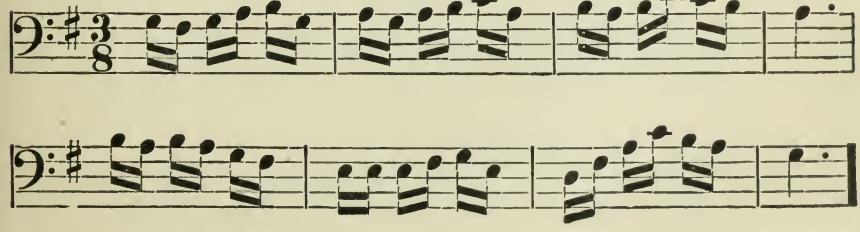
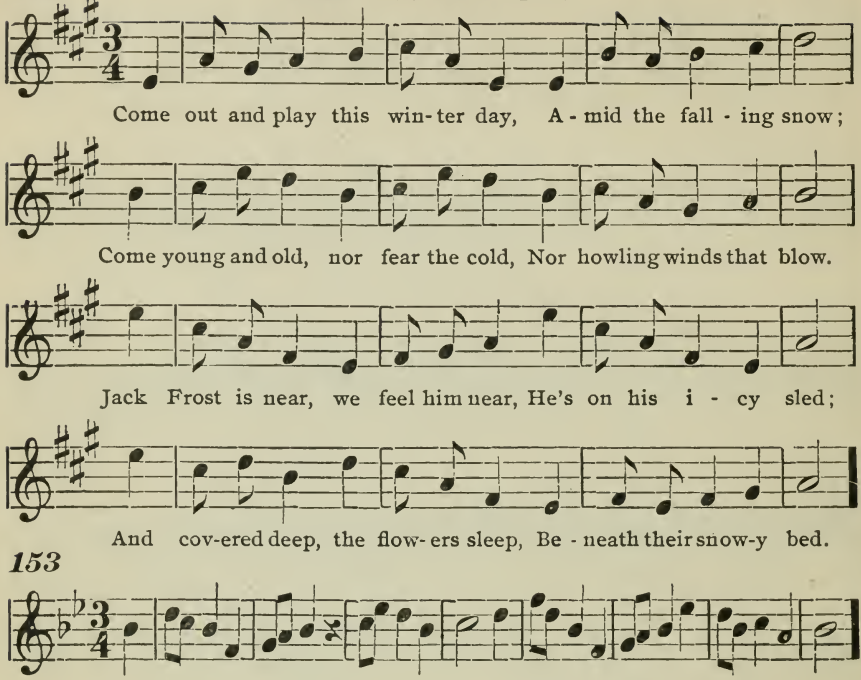


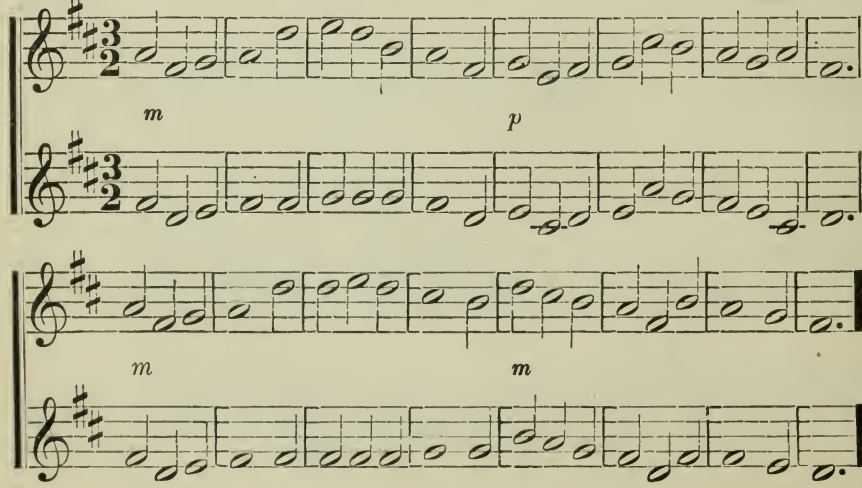
153 COME OUT AND PLAY. ⊕




153

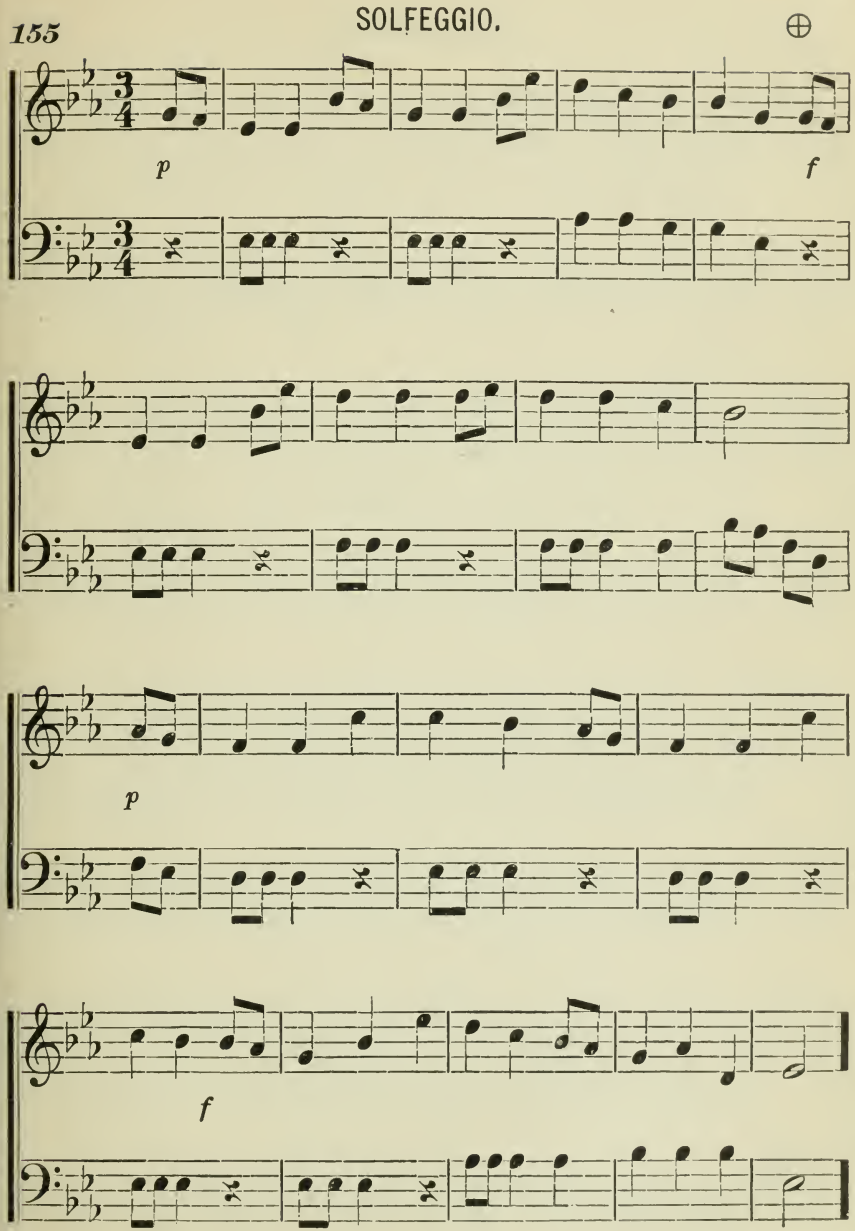


154 SOLFEGGIO. ⊕



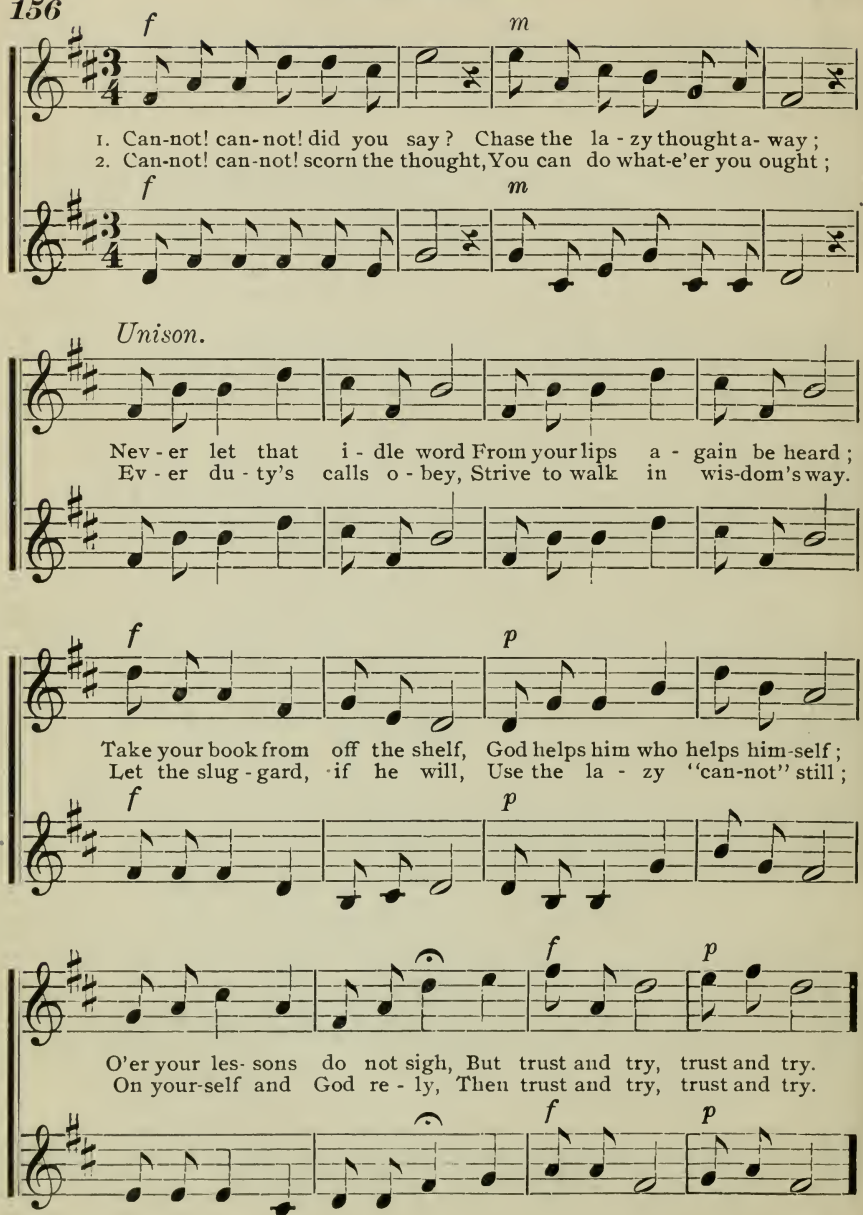
155

## SOLFEGGIO.

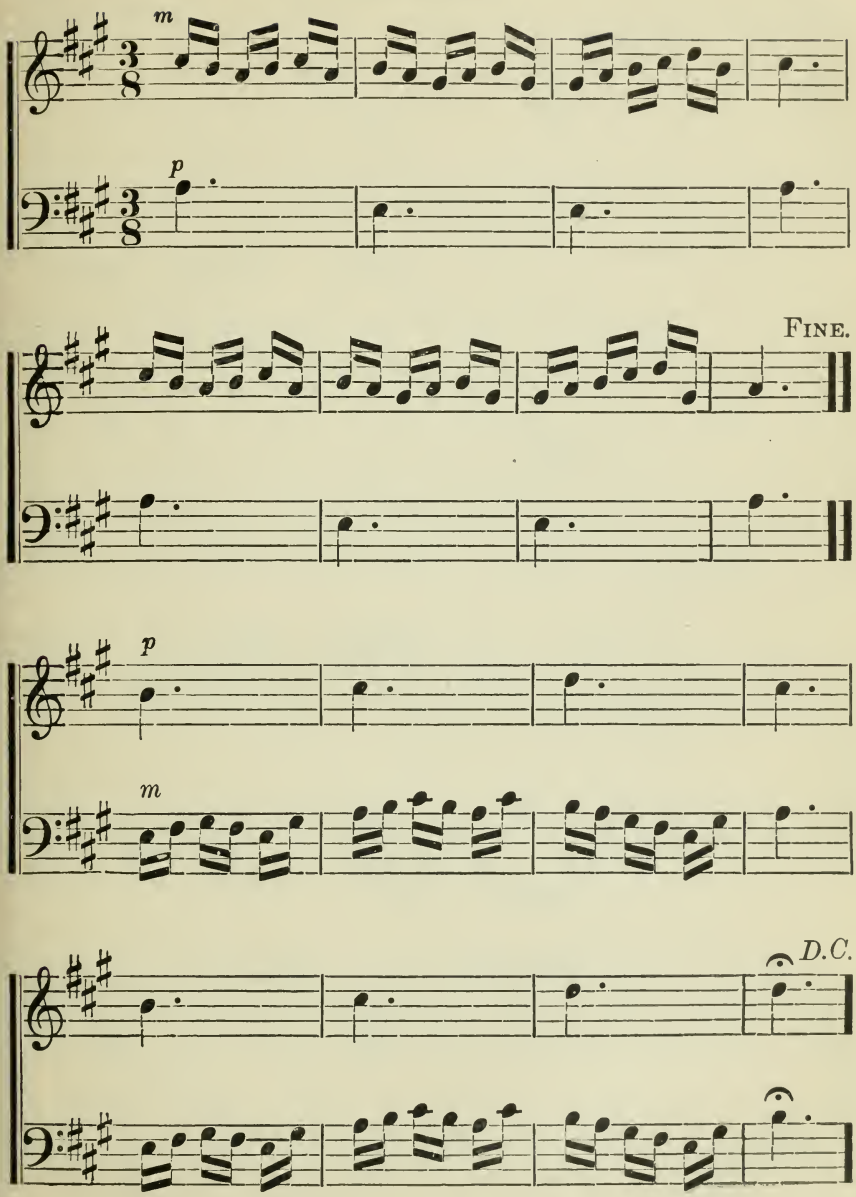


## TRUST AND TRY.

156



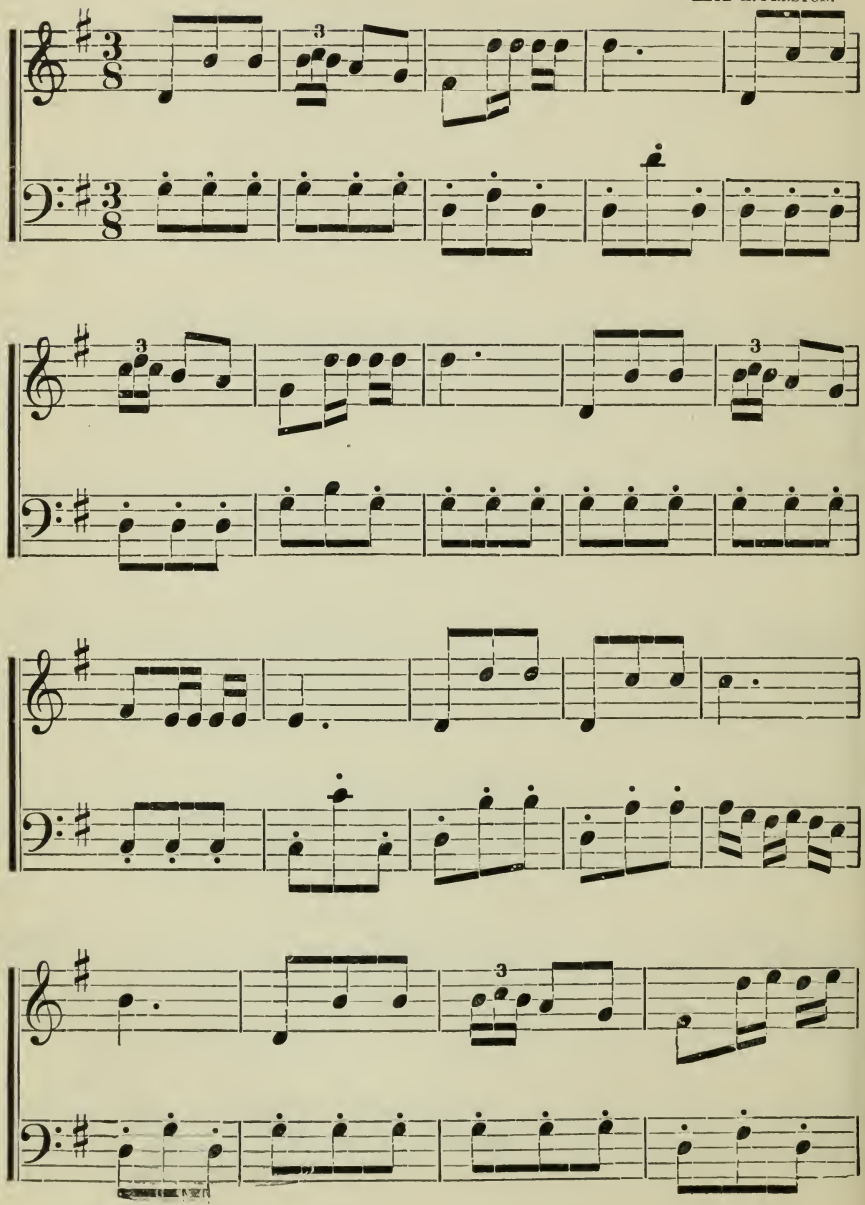
157 SOLFEGGIO. ⊕

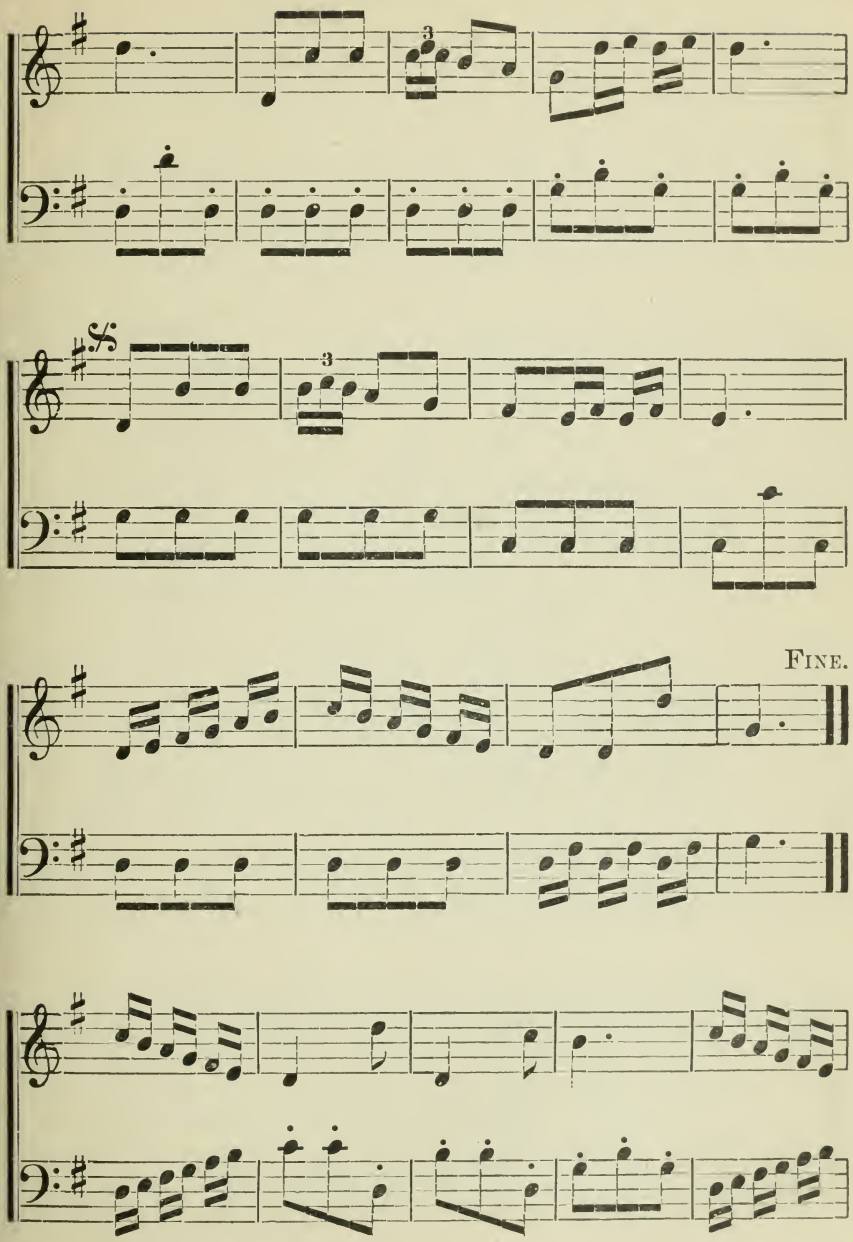


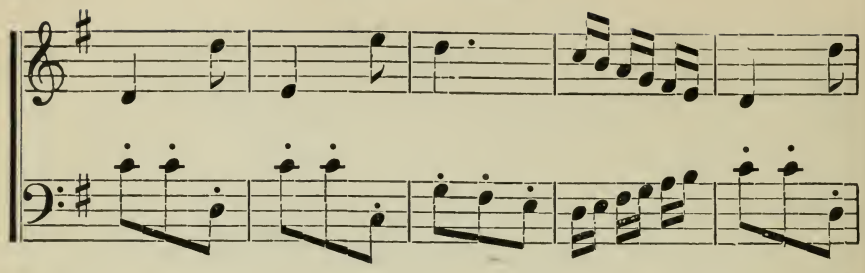
## WALTZ SONG.

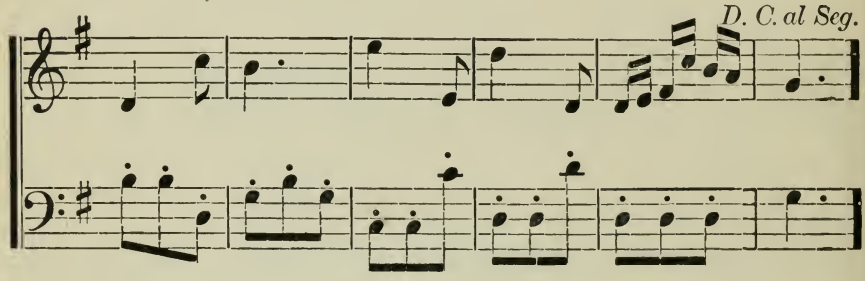
158

KATE M. PRESTON.



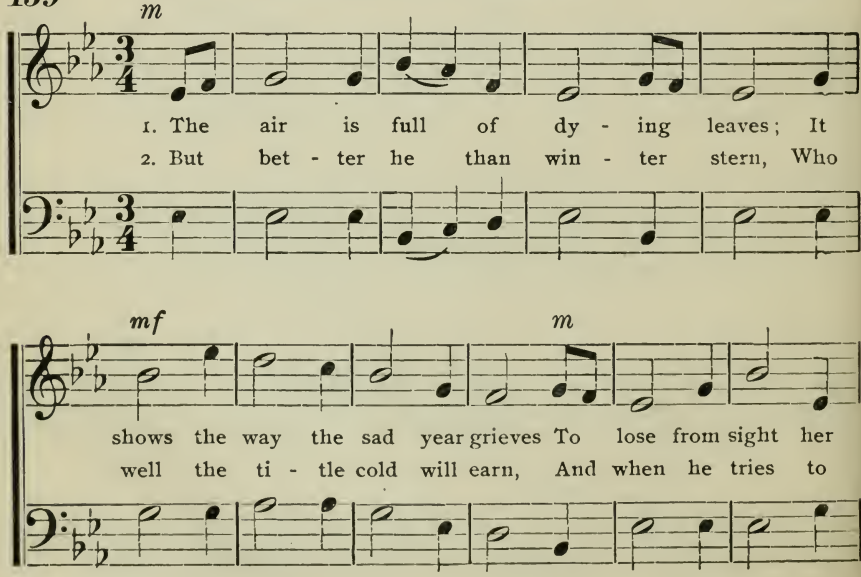

3
3
FINE.

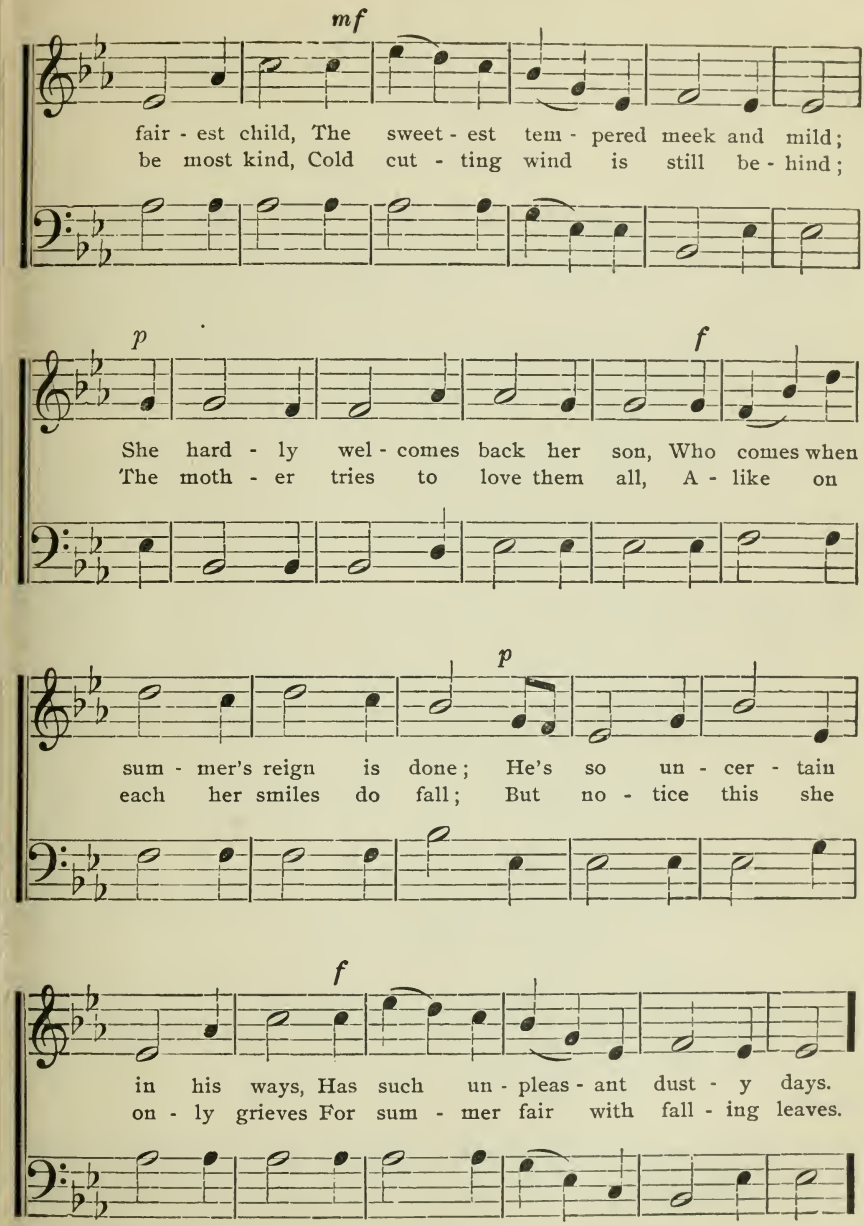





## SONG OF THE SEASON. *

159




mf
fair - est child, The sweet - est tem - pered meek and mild;
be most kind, Cold cut - ting wind is still be - hind;
p
f
She hard - ly wel - comes back her son, Who comes when
The moth - er tries to love them all, A - like on
p
sum - mer's reign is done; He's so un - cer - tain
each her smiles do fall; But no - tice this she
f
in his ways, Has such un - pleas - ant dust - y days.
on - ly grieves For sum - mer fair with fall - ing leaves.

# CHAPTER XIII.

## BASS CLEF.

### KEYS OF F AND B♭.

### *GENERAL EXERCISES FOR DAILY PRACTICE.*

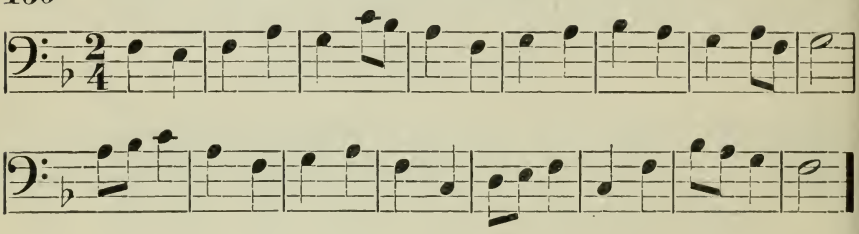
***Beating alternate measures of double, triple, and quadruple time, scale intervals by number, with the vowel O, dictation exercises, locating letters, note words, and short cadences by syllable, in all keys on the bass clef, duet singing, and questions in theory.***

EXPLANATORY.—Question the class in reference to the use of two figures, also in regard to the number and kind of notes each measure contains, and continue the practice of forming measures in double and triple varieties of time.

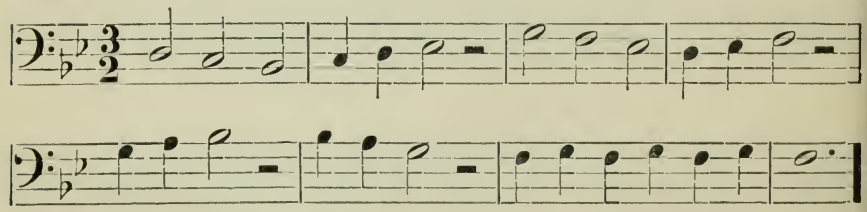
Practice the following exercises, reading each one by interval and letter, and singing with different degrees of expression.

EXERCISES.

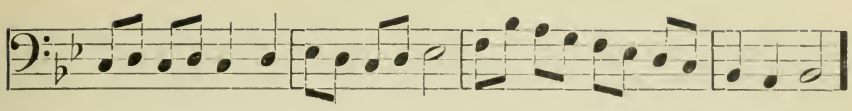
***160***



***161***



***162***



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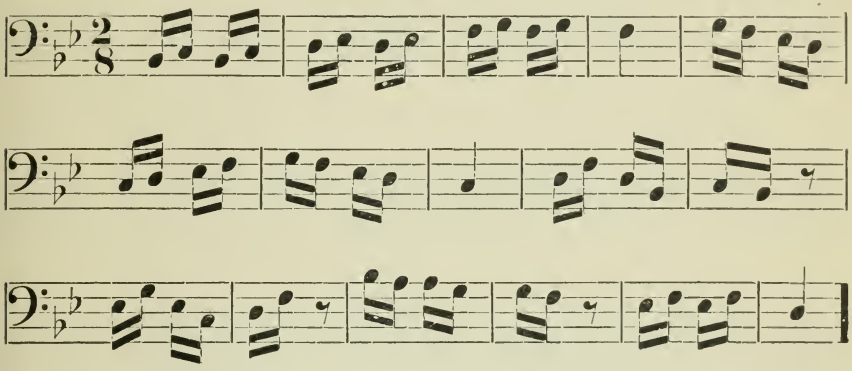
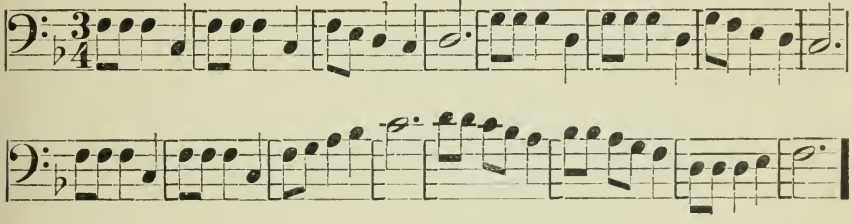
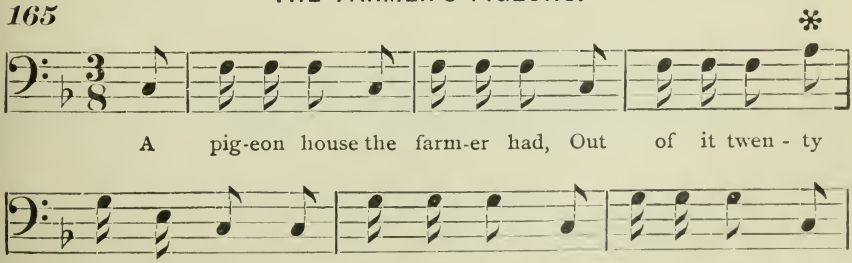


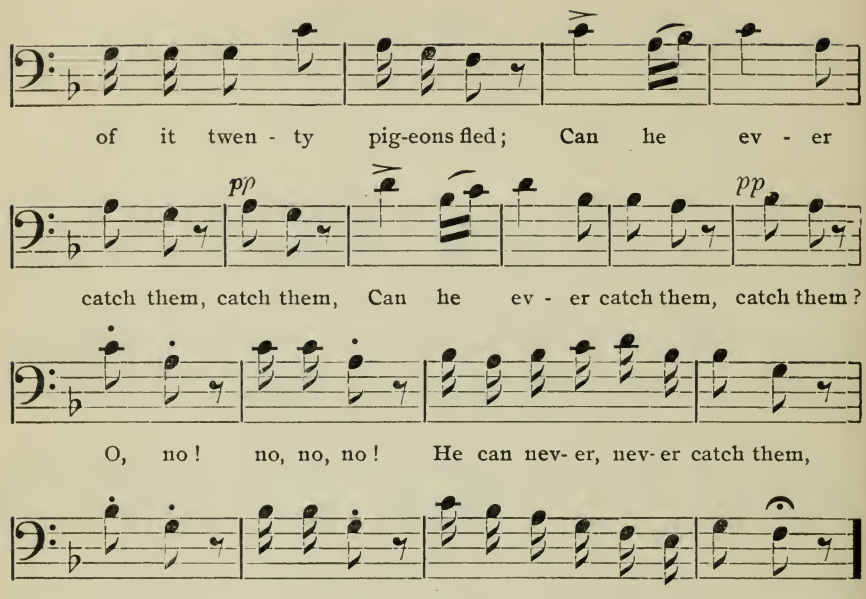
*164*



## THE FARMER'S PIGEONS.

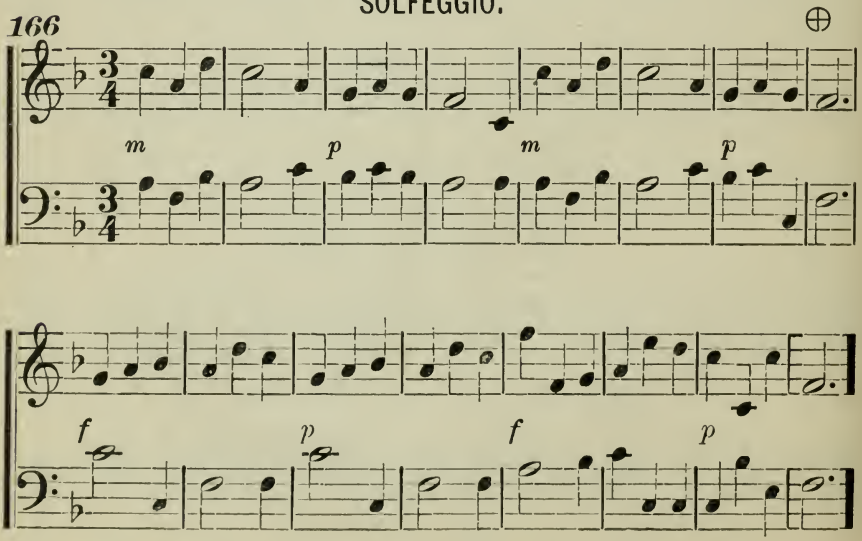
*165*





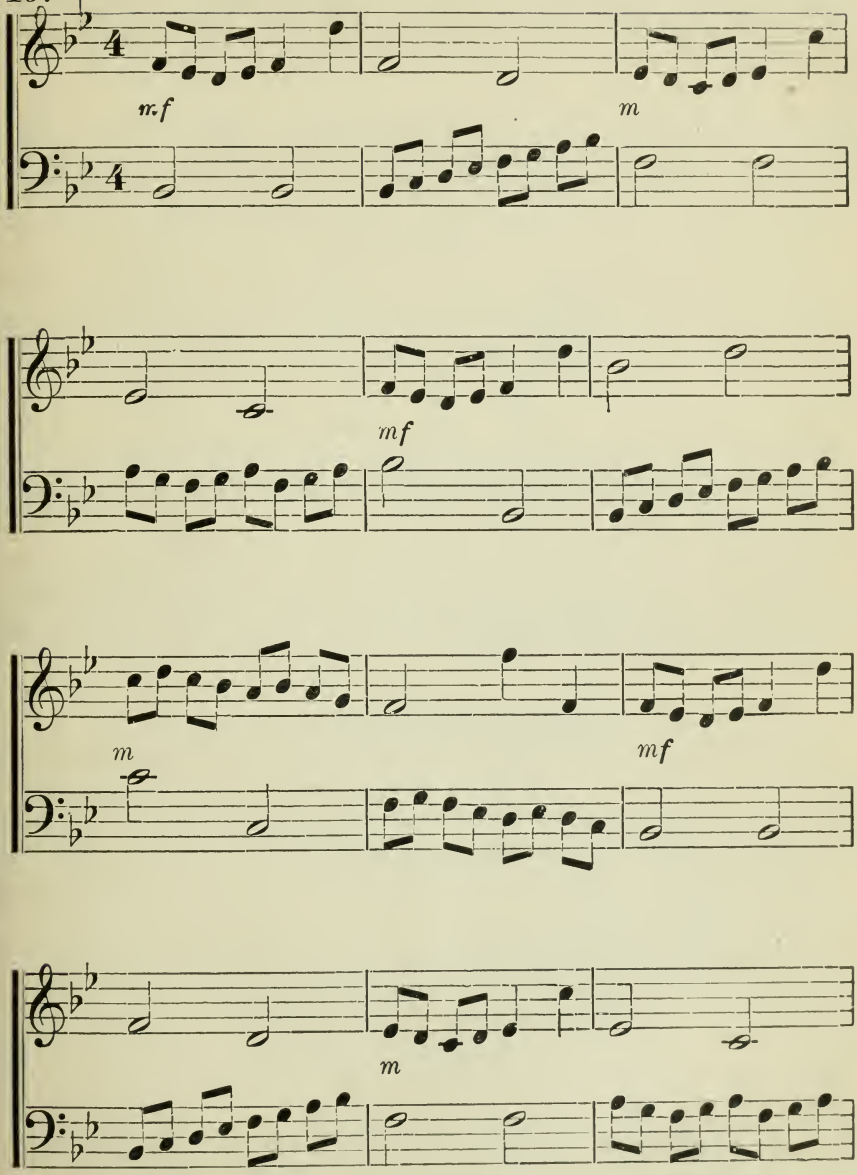

## SOLFEGGIO.

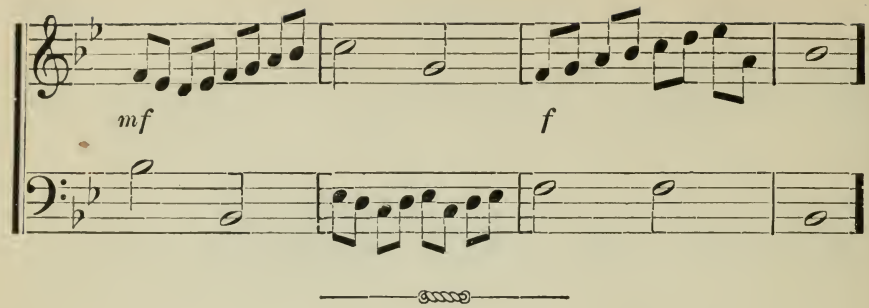
166



## SOLFEGGIO.

167






# CHAPTER XIV.

## QUADRUPLE VARIETIES.

$\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$

A ***Double note*** is equivalent in time to two whole notes.

The double note is made with an open head and ***double lines*** on either side.

The ***Sixteenth rest*** is made with a stem and two hooks 𝄿.

***Thirty second*** and ***Sixty fourth*** notes and rests (𝅘𝅥𝅯𝅘𝅥𝅰𝅘𝅥𝅱𝅘𝅥𝅲) are used chiefly in ***Instrumental music.***

Singing is called ***Vocal Music.***

### *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Beating alternate measures of double, triple, and quadruple time, scale intervals by number with the vowel O, dictation exercises, locating letters, note words, and short cadences by syllable, in all keys on bass clef, duet singing, and questions in theory.***

EXPLANATORY.—Question class before singing an exercise, in reference to the figures indicating the time.

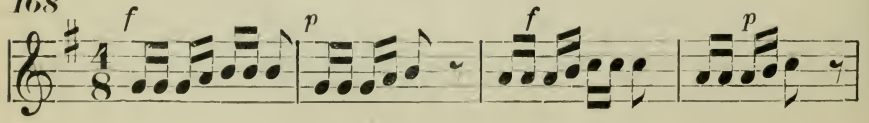
Dictate the following note words to be written by class on the bass clef: ***Bagdad, decade, ebbed, edged, faded, fagged, gagged.***

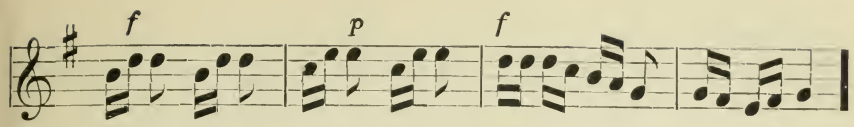
Require class to look through each exercise and say whether each measure contains equivalents or the exact number of notes indicated by the figures.

Let the class write on slate or paper, as many measures as possible in each variety of time.

EXERCISES.

***168***



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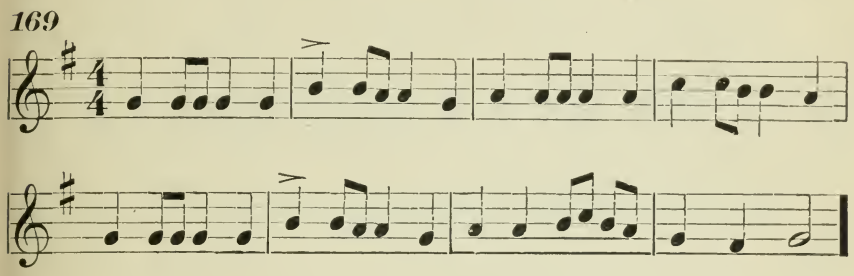

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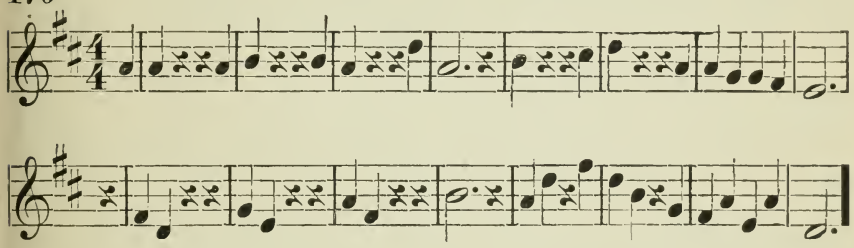
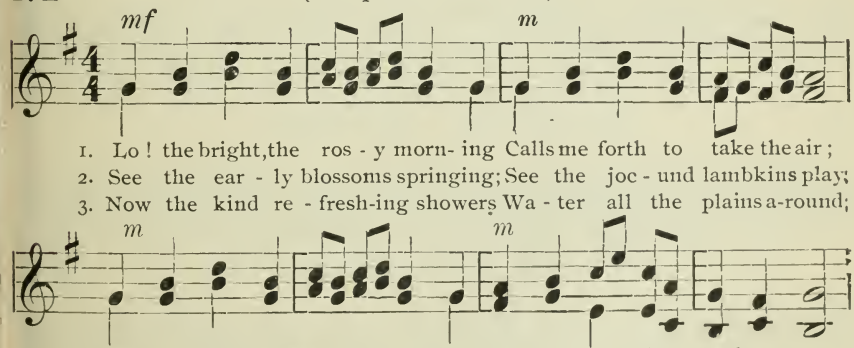


## LO! THE BRIGHT ROSY MORNING.

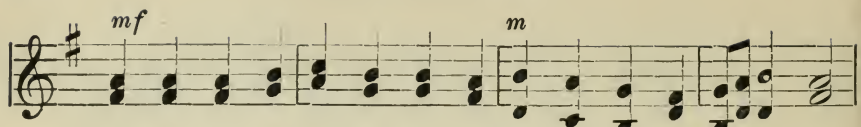
171

(Two parts on one staff.)

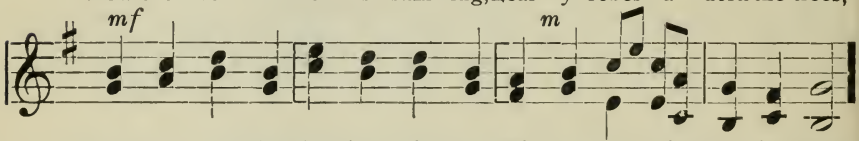



1. Lo! the bright, the ros - y morn- ing Calls me forth to take the air;
2. See the ear - ly blossoms springing; See the joc - und lambkins play;
3. Now the kind re - fresh-ing showers Wa - ter all the plains a-round;

Cheer-ful spring with smiles return-ing Ush - ers in the new-born year.
Hear the lark and lin- net sing-ing Wel-come to the new-born day.
Spring-ing grass and paint-ed flow-ers In the smil-ing meads a - bound.

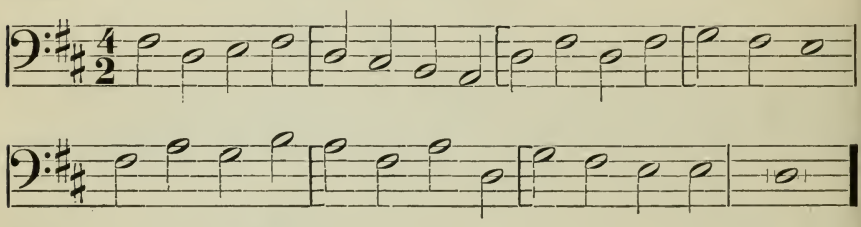



Na - ture now in all her beau - ty, With her gent - ly moving tongue,
Ver - nal mu - sic soft - ly sound - ing, Ech - oes thro' the ver-dant grove;
Now their ver - nal dress as - sum - ing, Leaf - y robes a - dorn the trees;

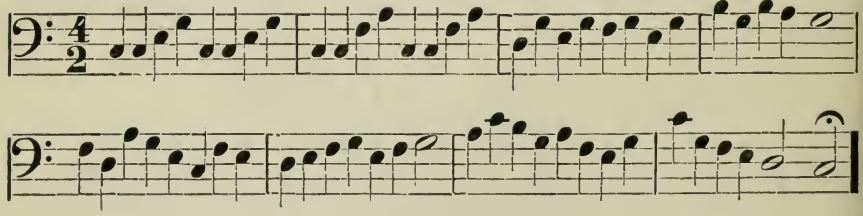



Prompts me to the pleas-ing du - ty Of a grate-ful morn-ing song.
Nat - ure now with life a - bounding, Swells with har - mo - ny and love.
O - dors now the air per - fum - ing, Sweet-ly swell the gen - tle breeze.

*172*

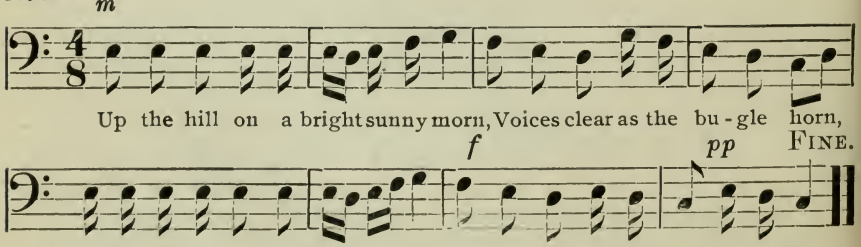


*173*

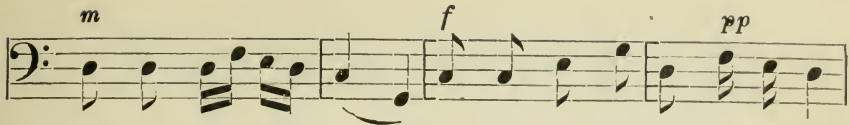


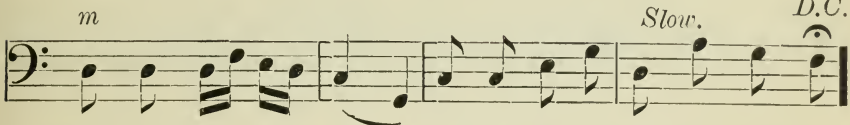
## UP THE HILL. (Echo Song.)

*174*



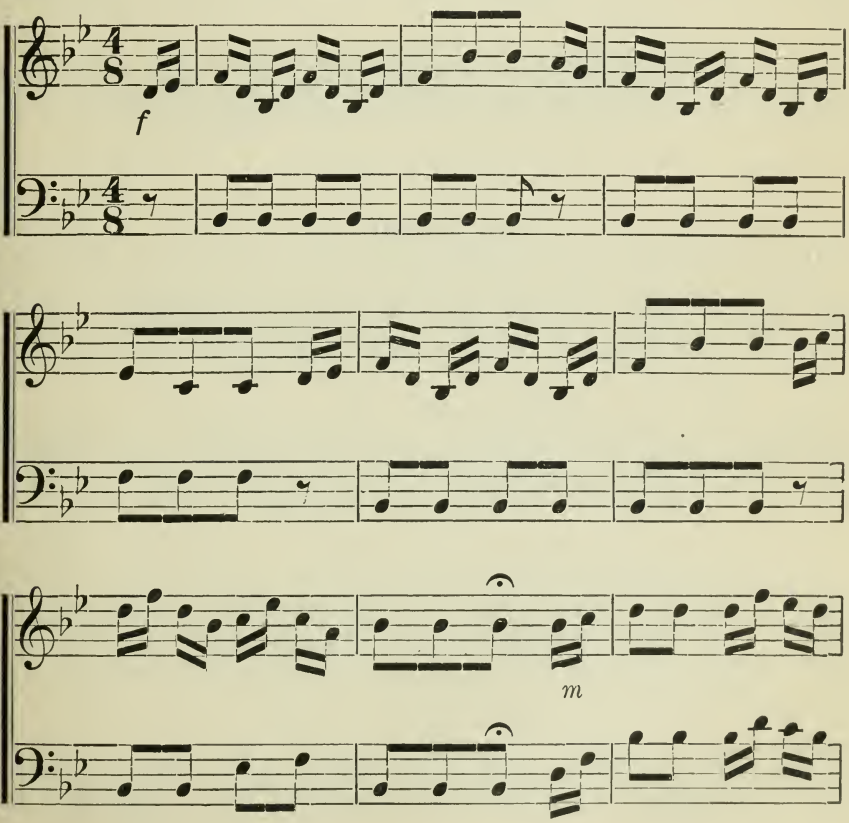

Up the hill on a bright sunny morn, Voices clear as the bu - gle horn,
List-en to the ech - oes as they flow, Here we go, here we go, here we go,

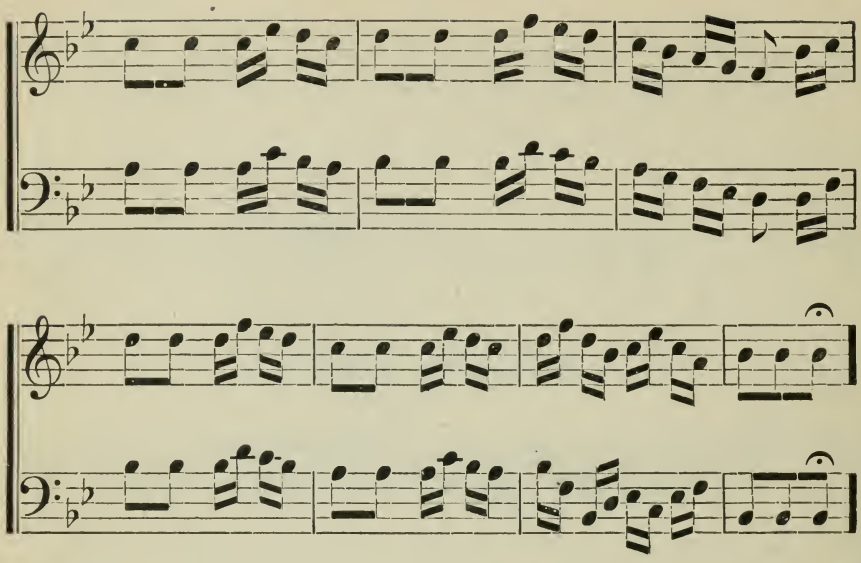



## OLD COLONY MARCH. †

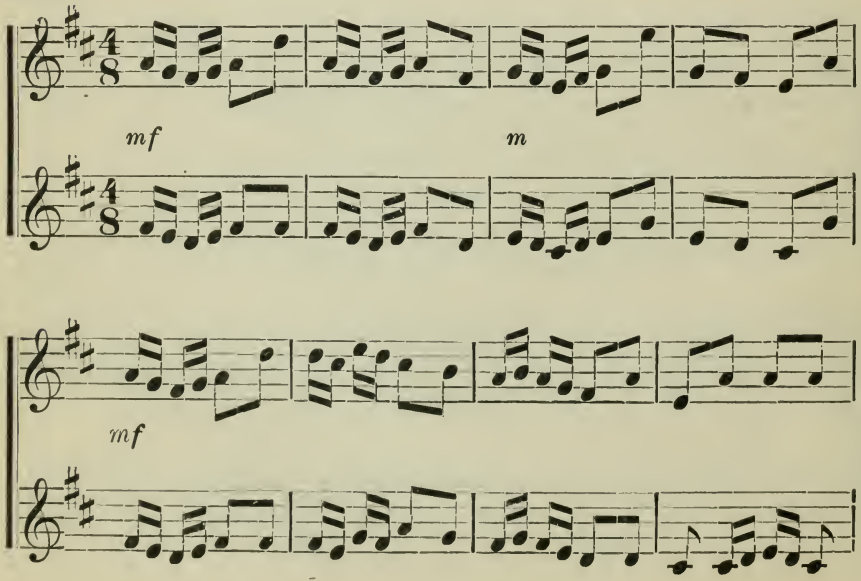
175

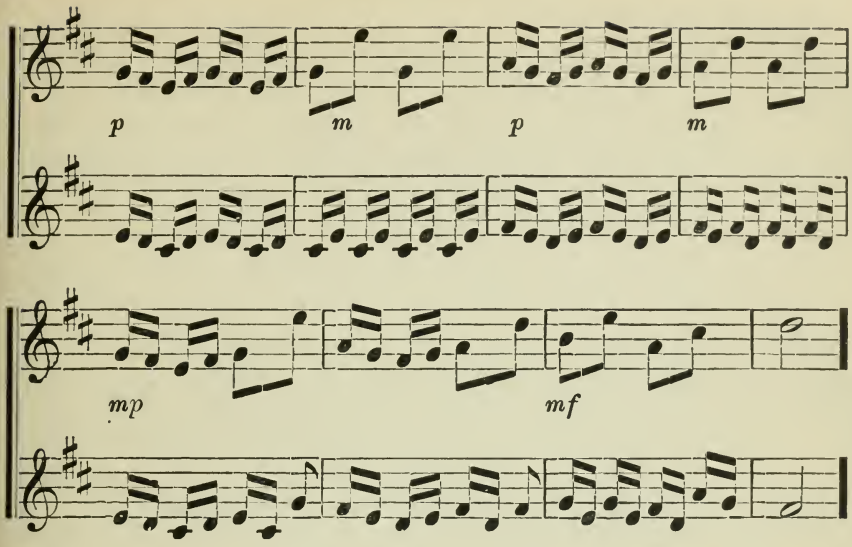




## SOLFEGGIO. ⊕

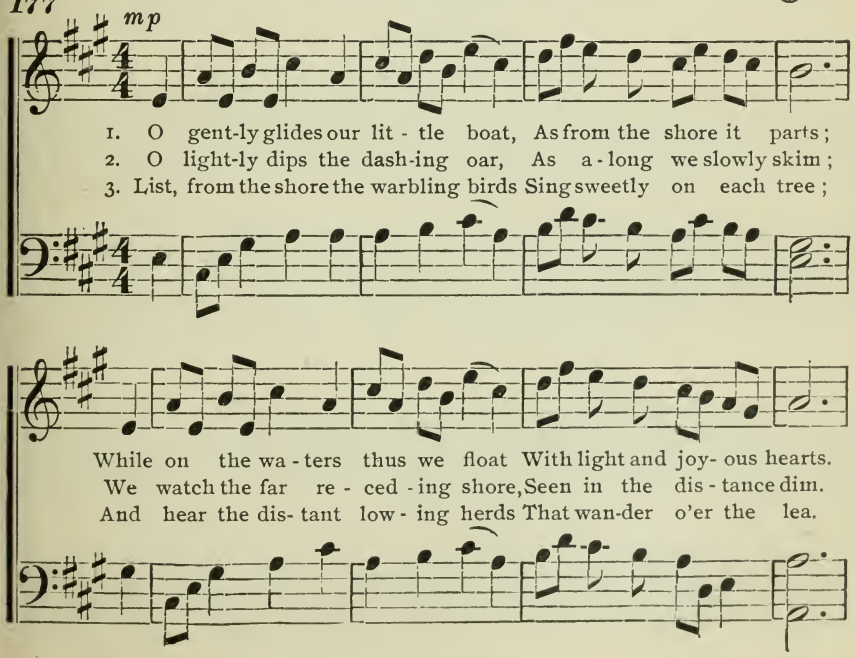
*176*

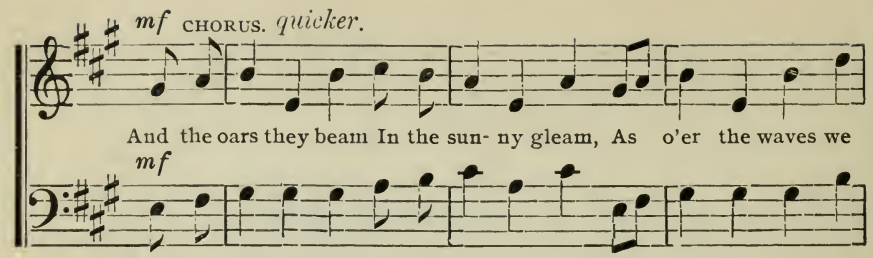


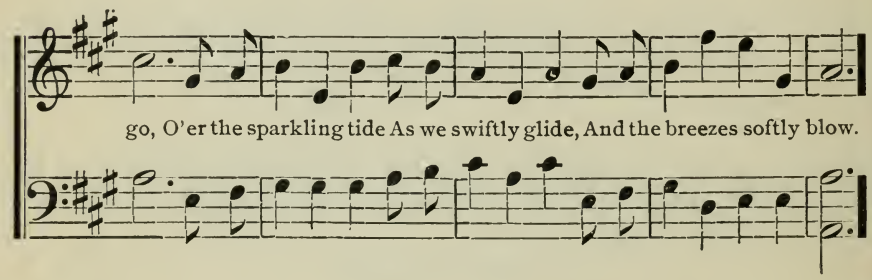



## O! GENTLY GLIDES.

177



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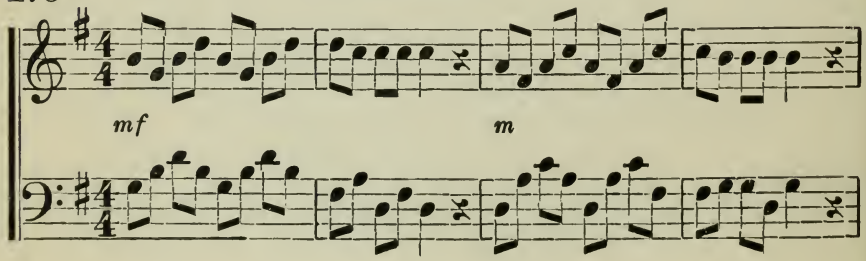
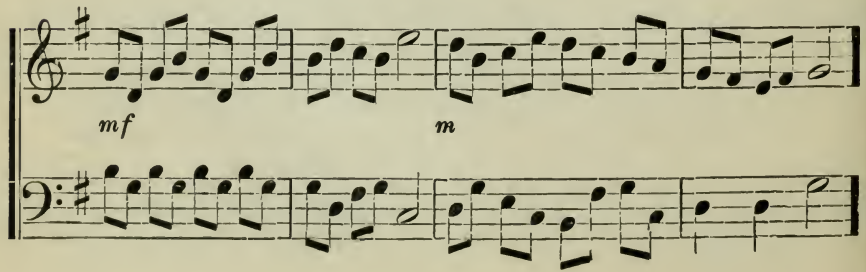
178



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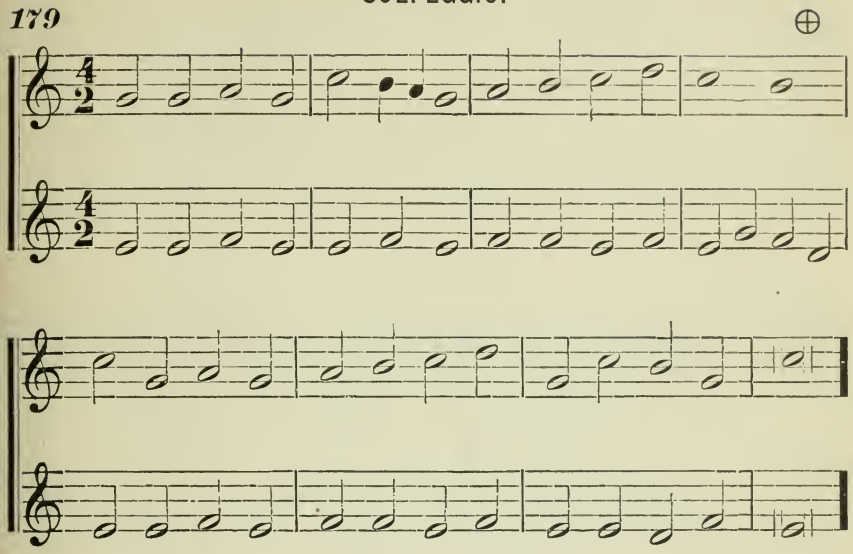
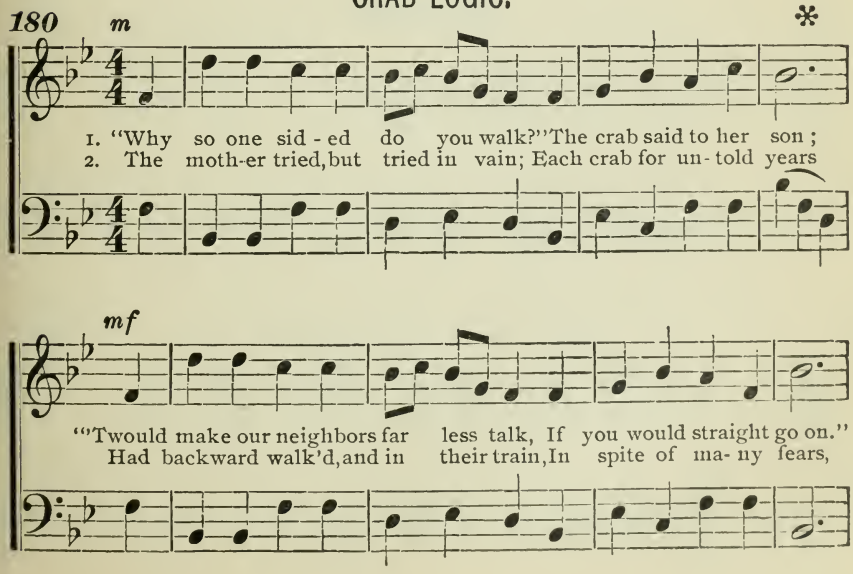
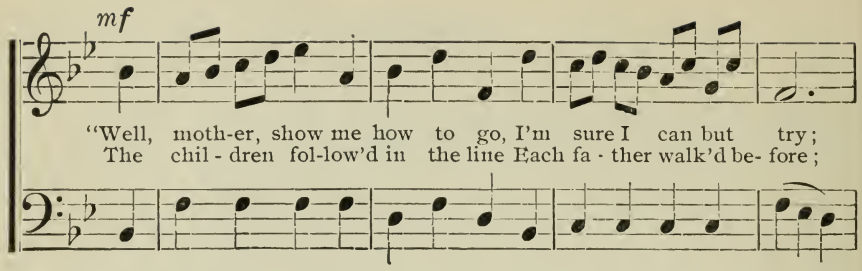
*179*

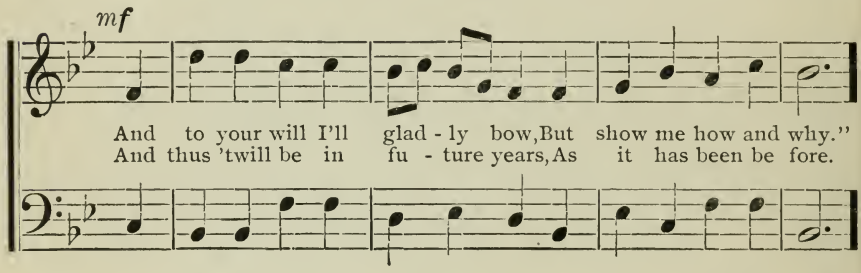


## CRAB LOGIC.

*180* *m*

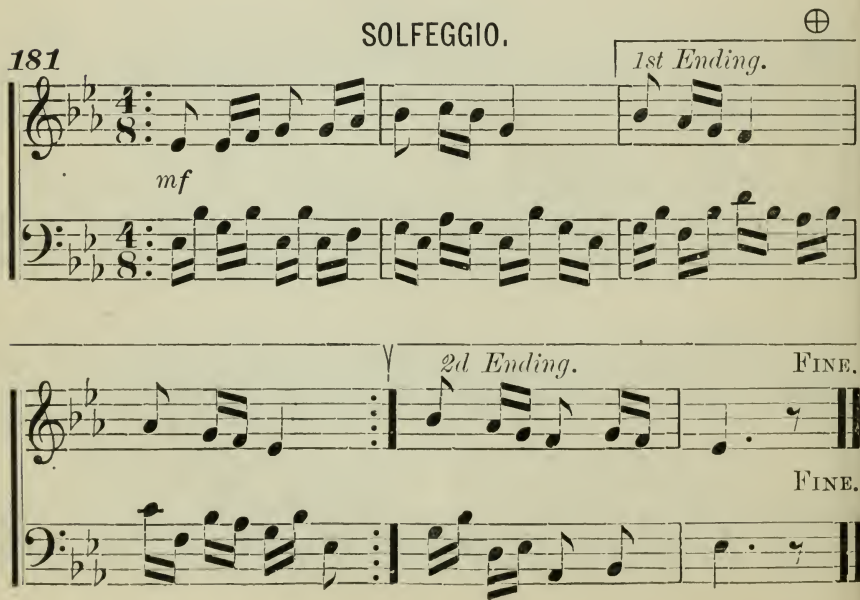


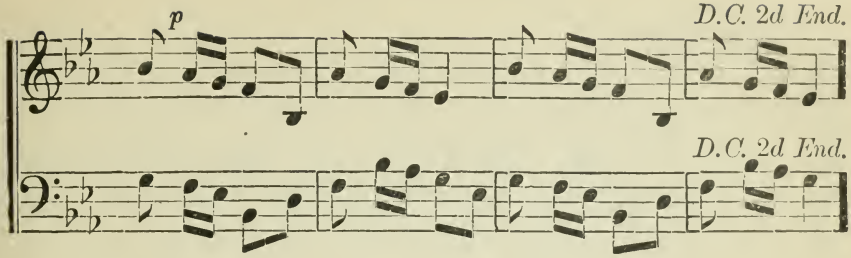



## SOLFEGGIO.

**181**

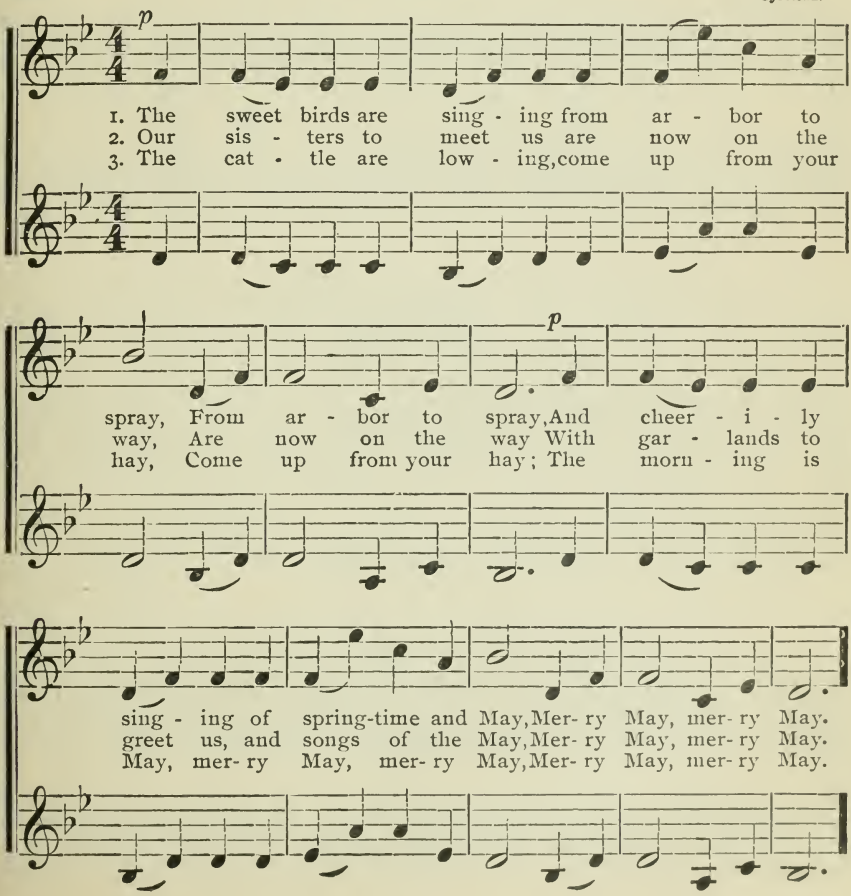


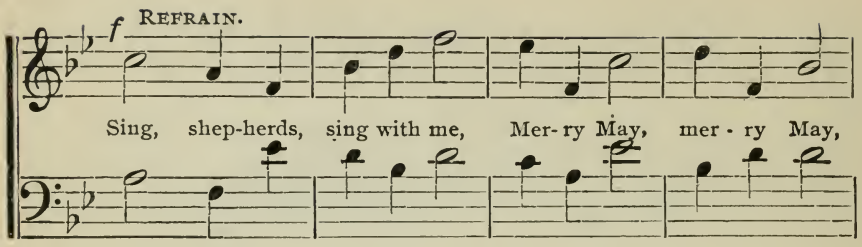


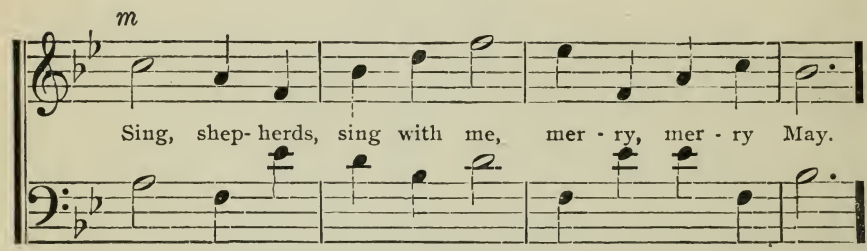

182

## MERRY MAY.

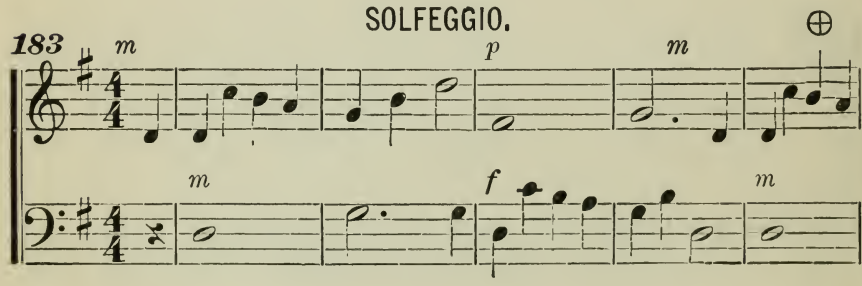
Tyrolean.

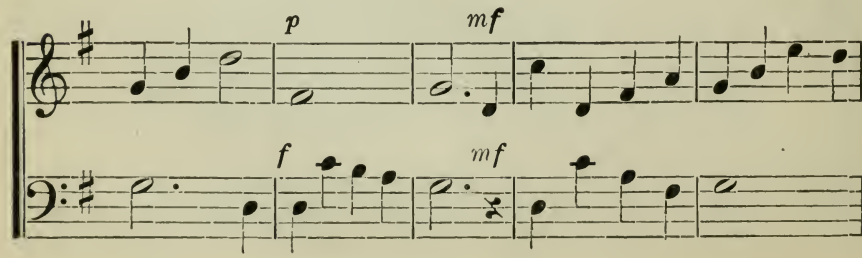


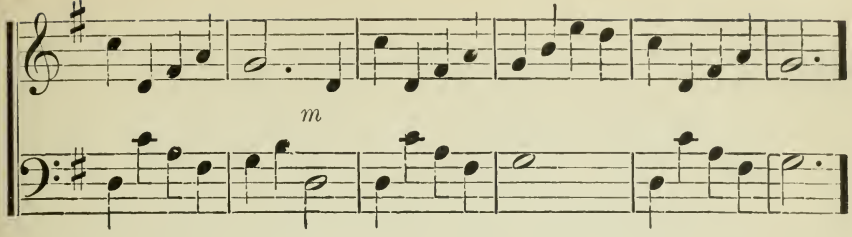

f REFRAIN.
Sing, shep-herds, sing with me, Mer- ry May, mer - ry May,


m
Sing, shep- herds, sing with me, mer - ry, mer - ry May.

## SOLFEGGIO.

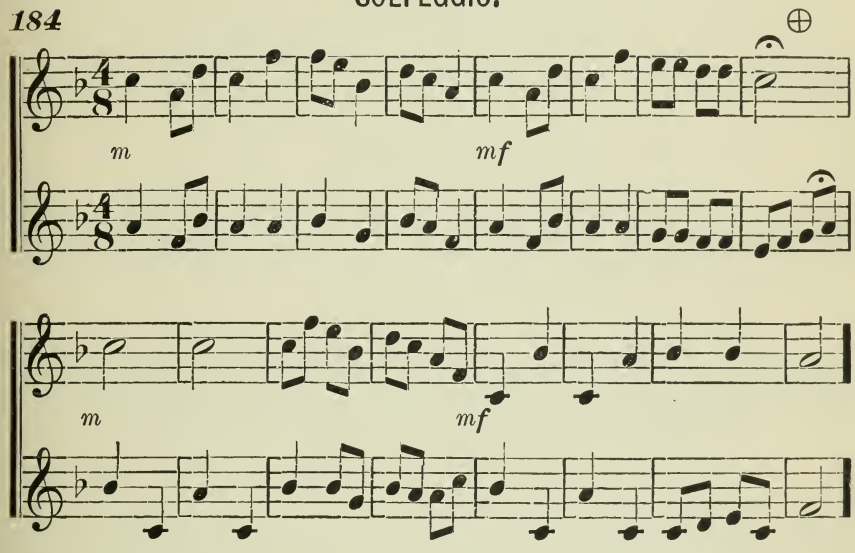

183
m
p
m
m
f
m


p
mf
f
mf




## SOLFEGGIO.

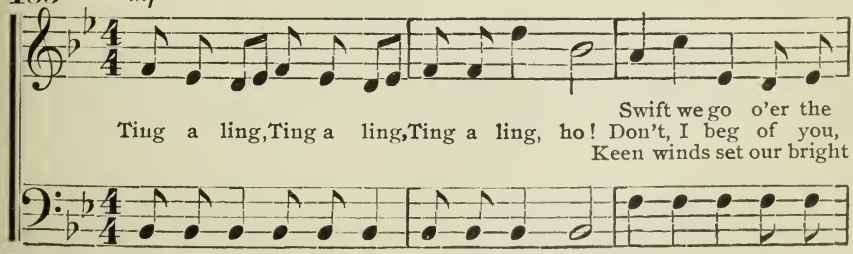
184

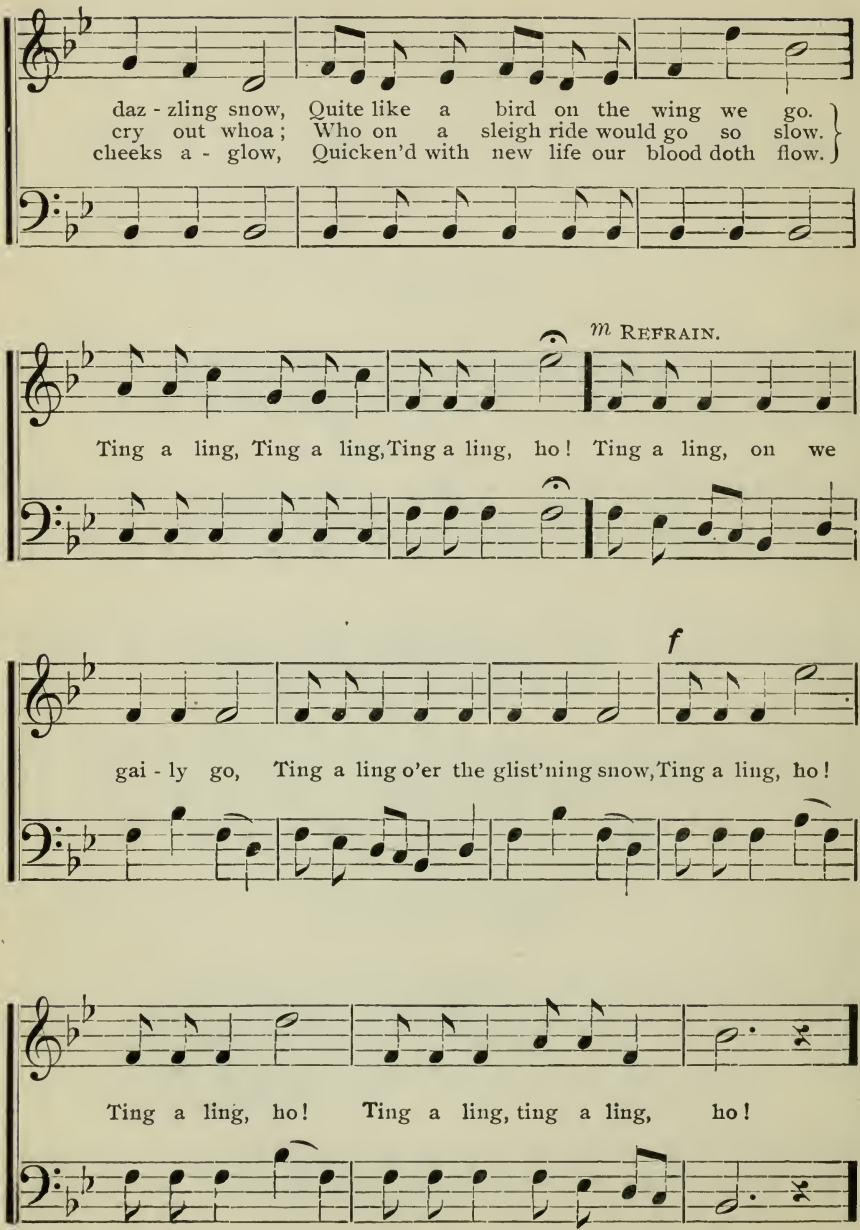



## TING A LING, HO!

E. WISWELL PLATT. KATE M. PRESTON.

185 *mf*




daz - zling snow, Quite like a bird on the wing we go.
cry out whoa; Who on a sleigh ride would go so slow.
cheeks a - glow, Quicken'd with new life our blood doth flow.
m REFRAIN.
Ting a ling, Ting a ling, Ting a ling, ho! Ting a ling, on we
f
gai - ly go, Ting a ling o'er the glist'ning snow, Ting a ling, ho!
Ting a ling, ho! Ting a ling, ting a ling, ho!

# CHAPTER XV.

FOURTHS AND FIFTHS WITH TWO NOTES TO THE BEAT SLURRED.

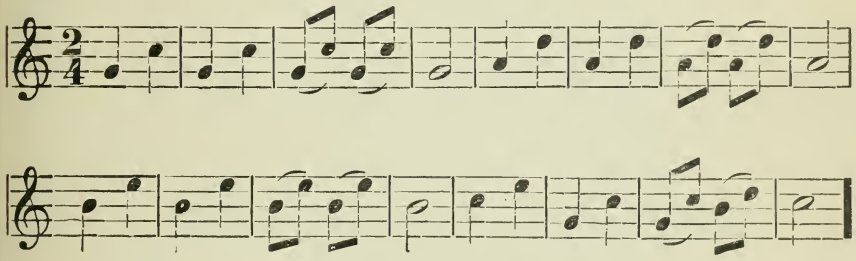
## *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Beating alternate measures of double, triple, and quadruple time, scale intervals by number with the vowel O, dictation exercises locating letters, note words, and short cadences by syllable in all keys on bass clef, duet singing, and questions in theory.***

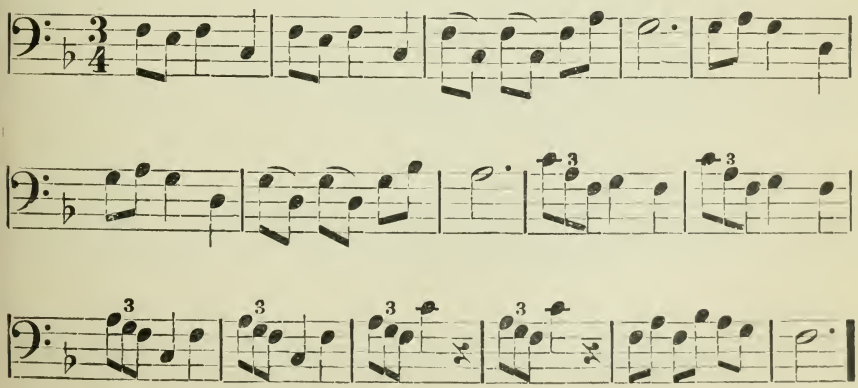
EXPLANATORY.—Practice the following exercises as heretofore, each exercise to be sung at least once without slurs.

EXERCISES.

*186*



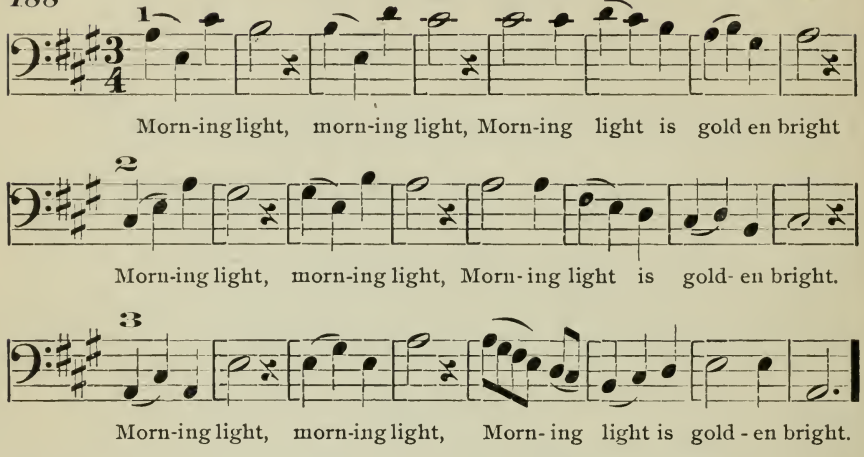
*187*



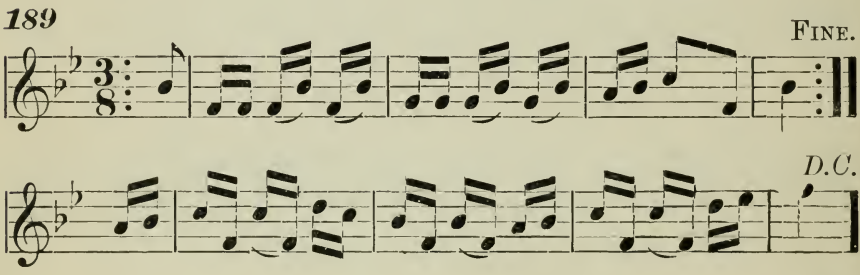
## MORNING LIGHT. Round.

188

SILCHER.

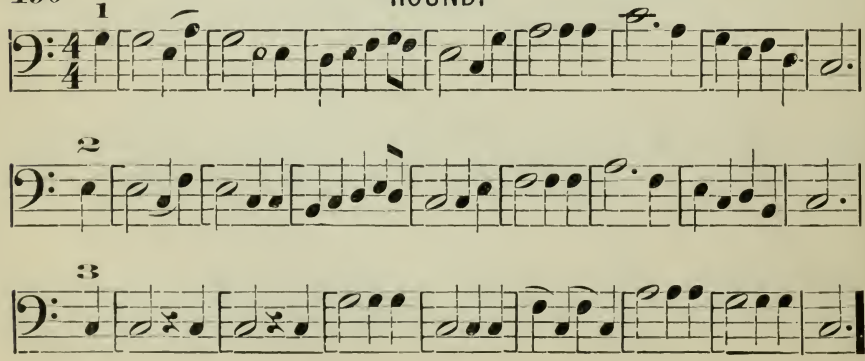



189



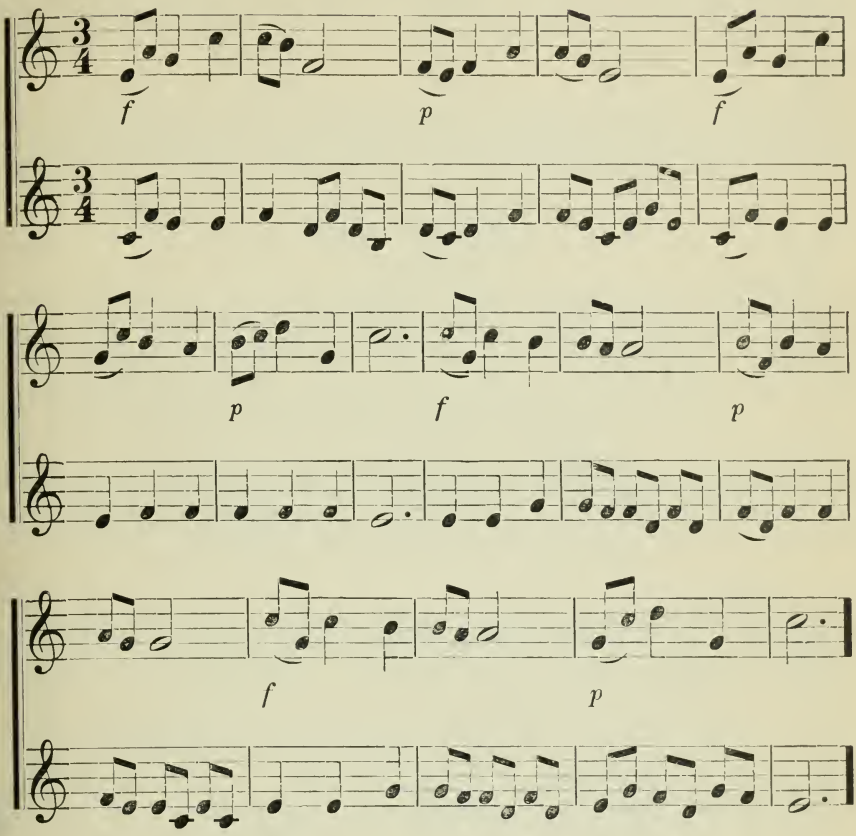

190

## ROUND.



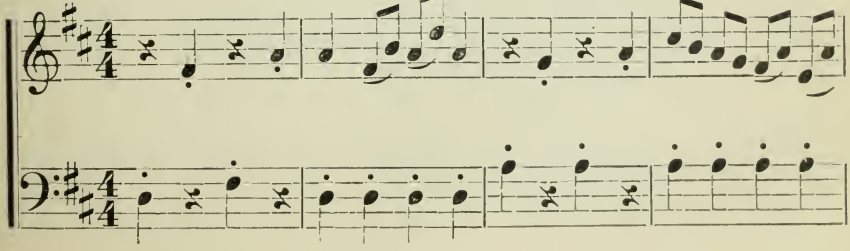
## SOLFEGGIO. ⊕

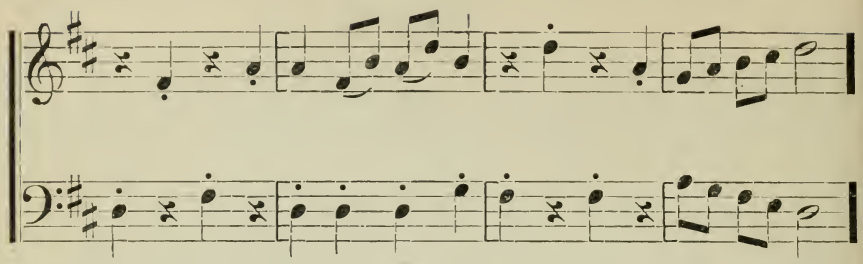
*191*




## SOLFEGGIO. ⊕

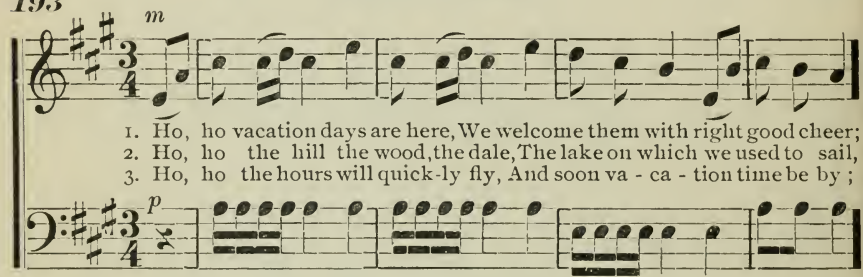
*192*

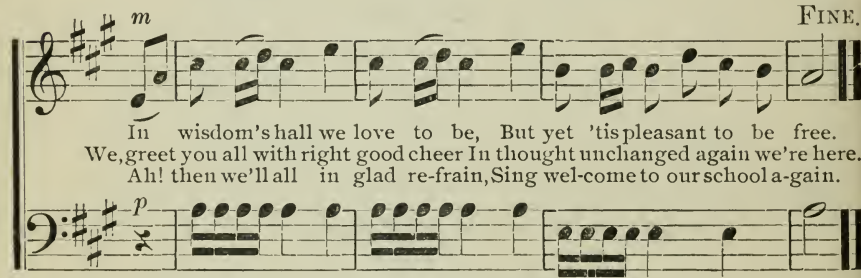


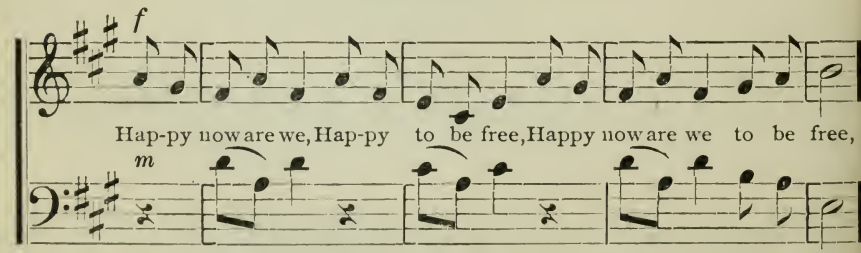


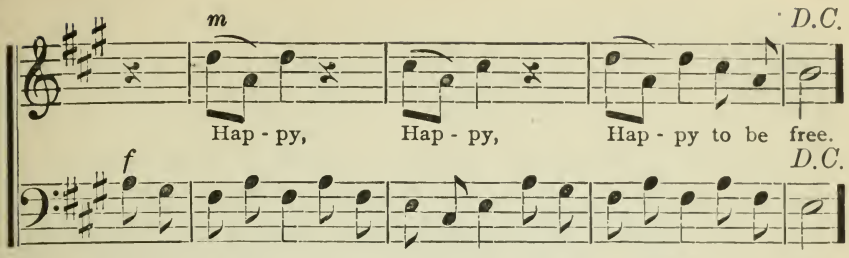
## VACATION SONG.

193



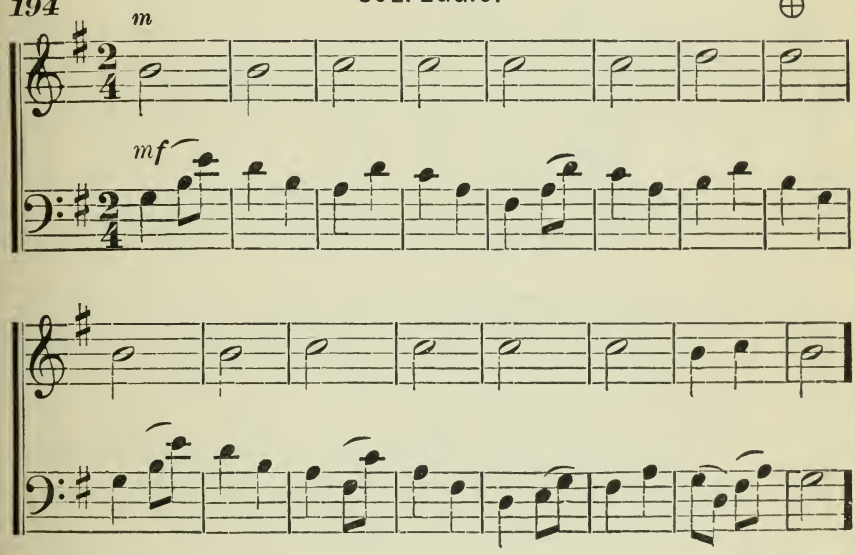



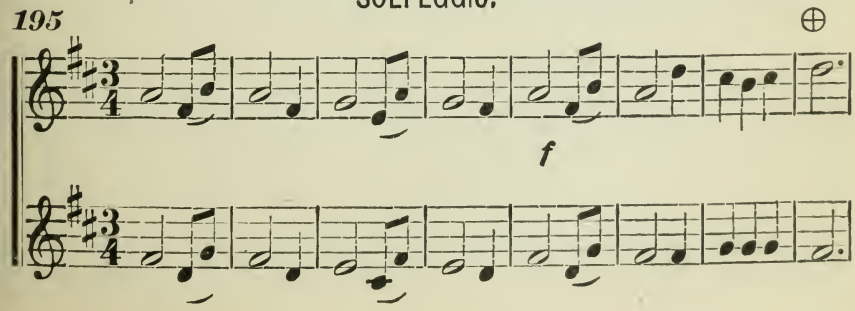


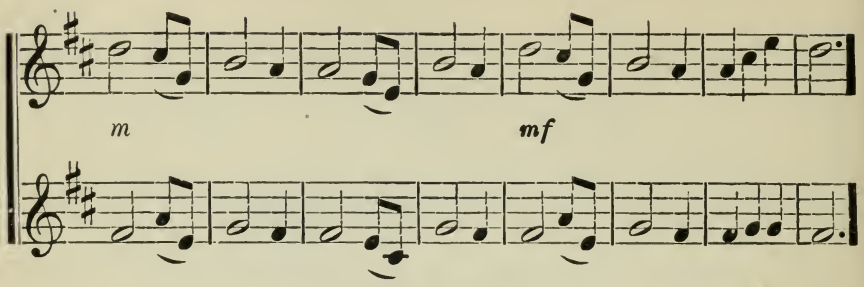

Hap-py now are we, Happy to be free, Happy now are we to be free,

194 SOLFEGGIO.




195 SOLFEGGIO.






## TRICKSY SPRITE. *

196

1. I know a trick - sy lit - tle sprite, His
2. You speak a - bout him ev - 'ry hour, When
3. To speak his name I am a - fraid, But

name I will not tell; His ev - 'ry
things are to be done; He holds you
if his pow'r you'll break, Most will - ing

name, his name I will not tell.
things, when things are to be done.
if his pow'r his pow'r you'll break.

mo - tion's full of spite, And you all know him well.
all with - in his pow'r, You don't es - cape, not one;
I to give my aid, *can't* is the name I speak.

# CHAPTER XVI.

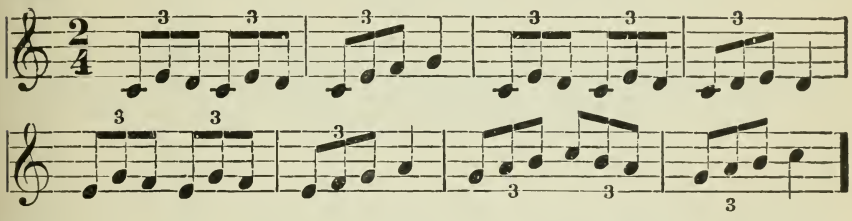
## TRIPLETS WITH THIRDS.

### *GENERAL EXERCISES FOR DAILY PRACTICE.*

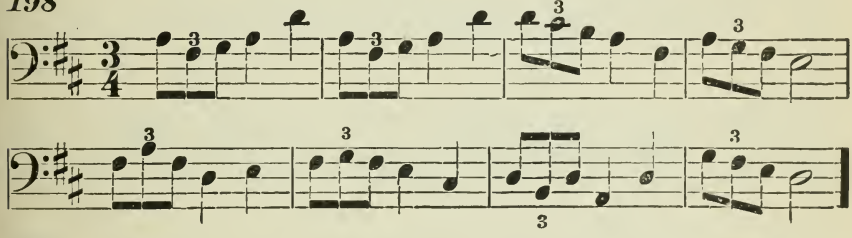
***Beating alternate measures of double, triple, and quadruple time, scale intervals by number, with the vowel O, locating letters, note words, and short cadences, by syllable in all keys on bass clef. Duet singing and questions in theory.***

EXPLANATORY.—Each exercise to be practiced as heretofore.

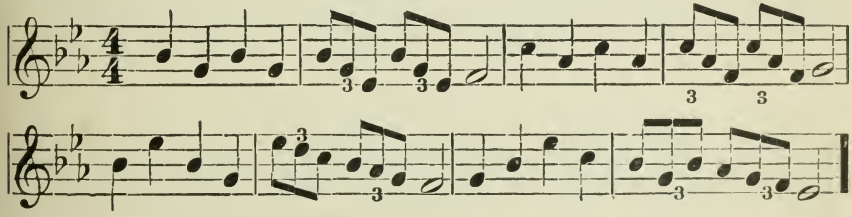
***197*** EXERCISES.



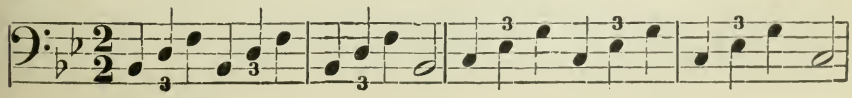
***198***

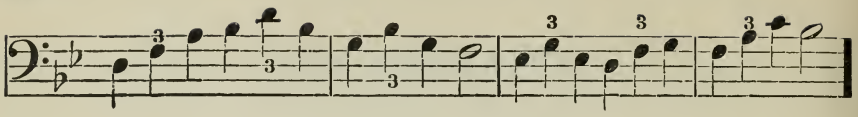


***199***

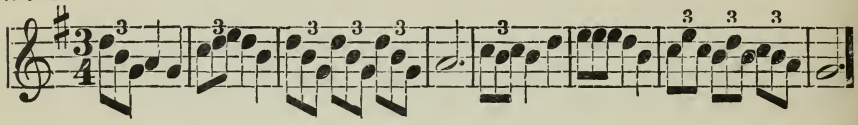


***200***

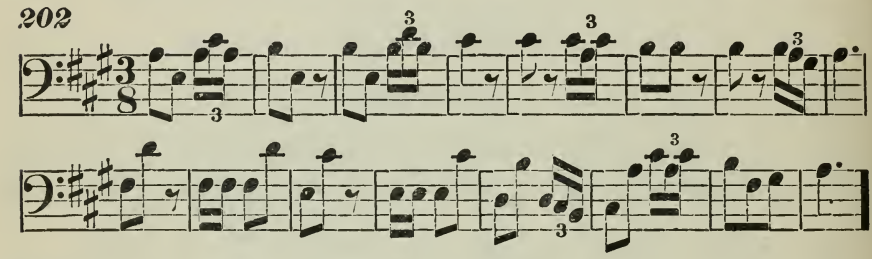




*201*



*202*



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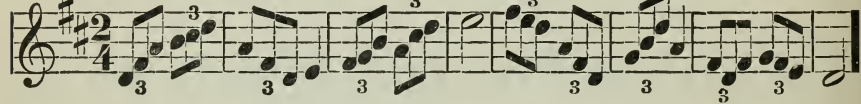

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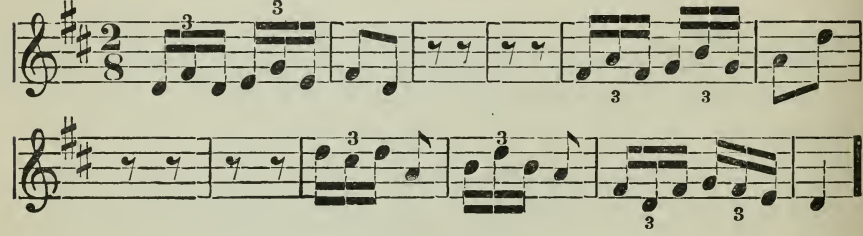

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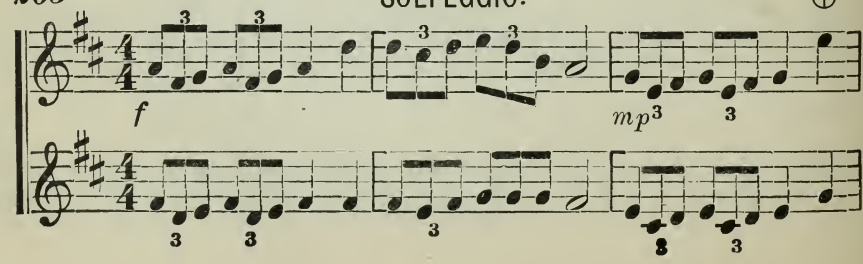

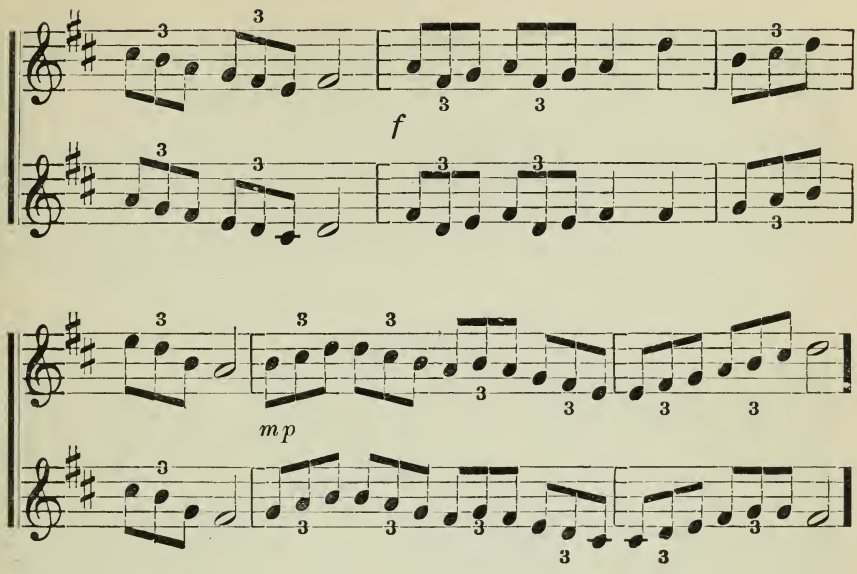


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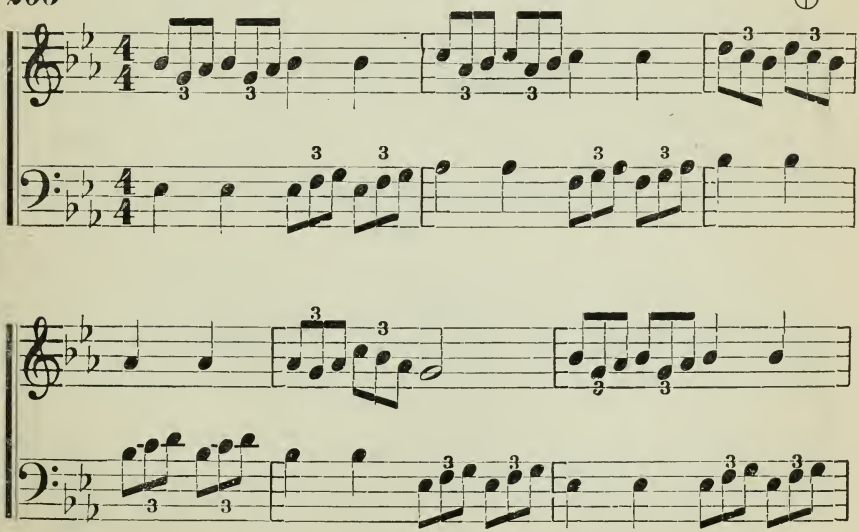

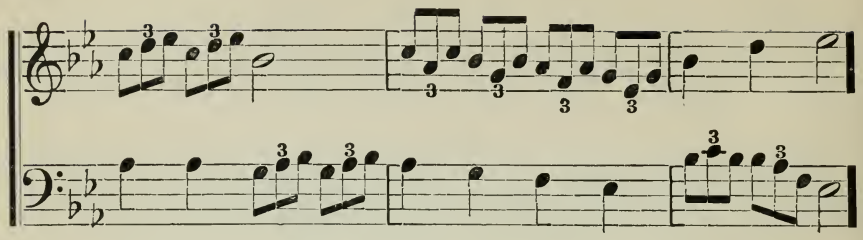

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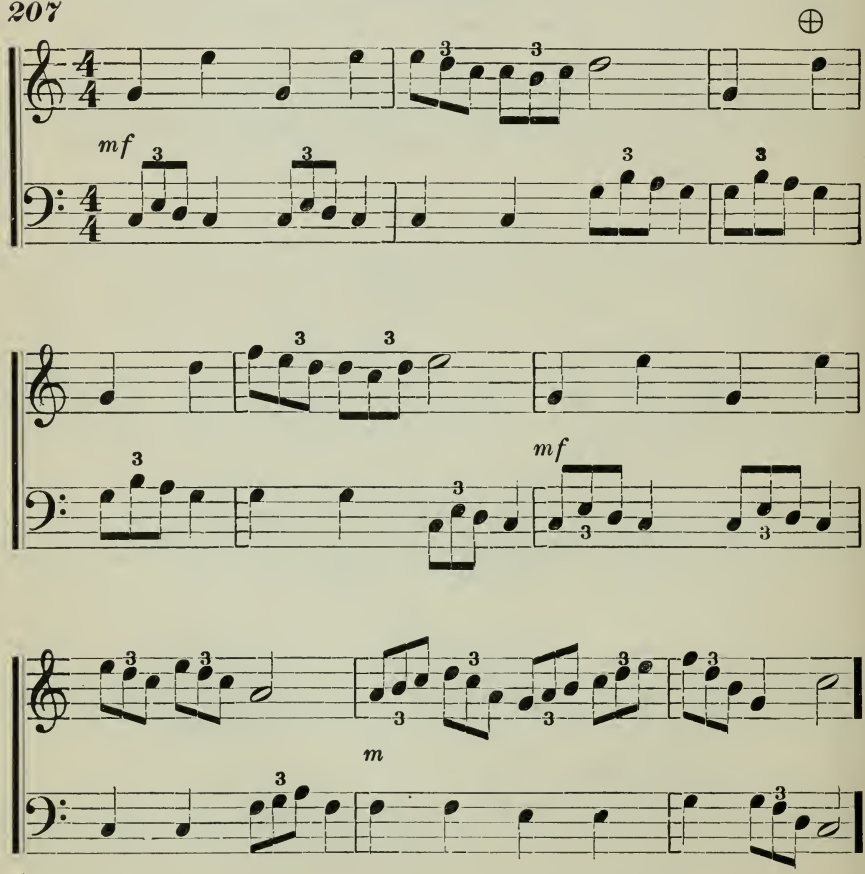
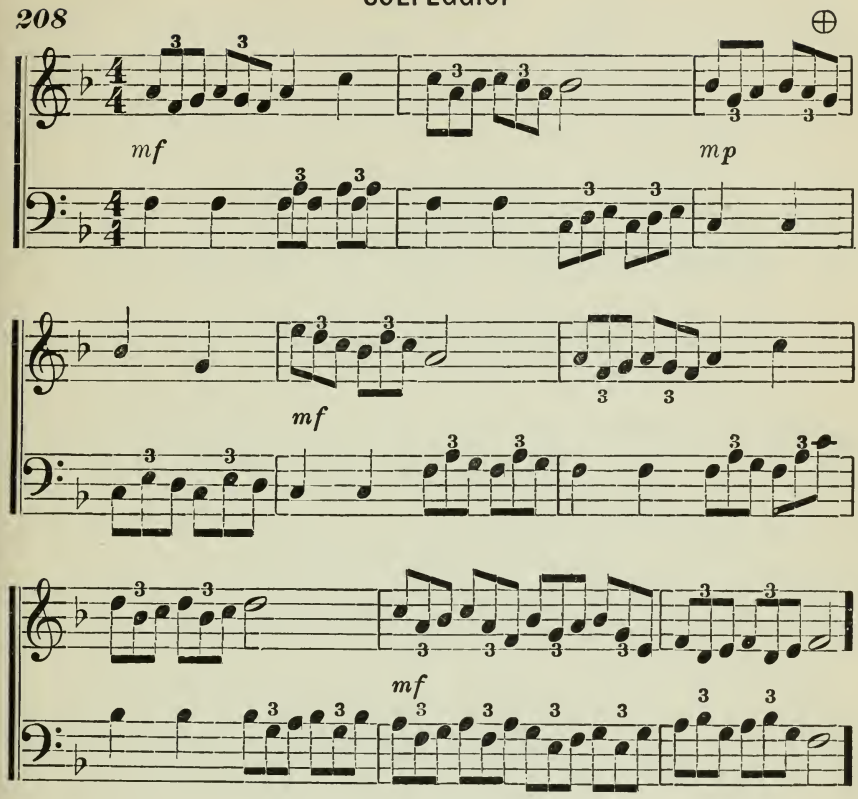


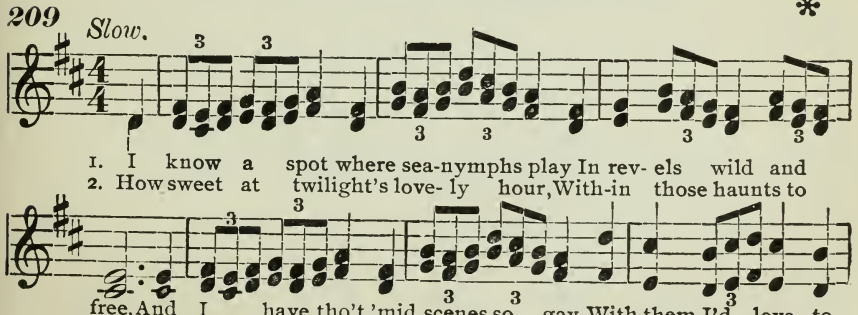
## SOLFEGGIO.

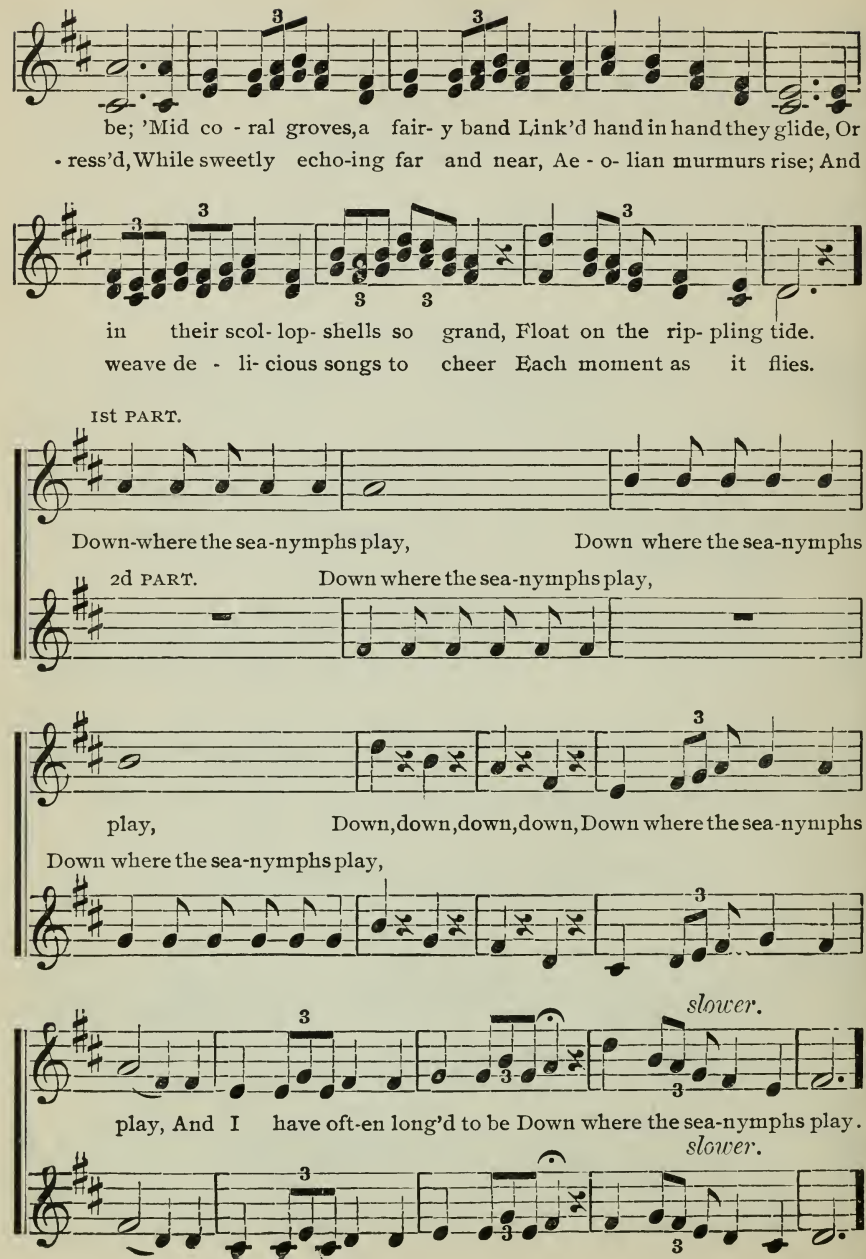
208




## DOWN WHERE THE SEA-NYMPHS PLAY.

209 *Slow.*




be; 'Mid co - ral groves, a fair- y band Link'd hand in hand they glide, Or
- ress'd, While sweetly echo-ing far and near, Ae - o- lian murmurs rise; And
in their scol- lop- shells so grand, Float on the rip- pling tide.
weave de - li- cious songs to cheer Each moment as it flies.
1st PART.
Down-where the sea-nymphs play, Down where the sea-nymphs
2d PART. Down where the sea-nymphs play,
play, Down, down, down, down, Down where the sea-nymphs
Down where the sea-nymphs play,
slower.
play, And I have oft-en long'd to be Down where the sea-nymphs play.
slower.

1. What is the difference of pitch between Ladies and Gentlemen's voices?
2. What are childrens' voices like?
3. What number of the scale must gentlemen sing, to bring their voices in unison with ladies singing *one* of the scale?
4. What does the word unison mean?
5. How is the difference in pitch between Ladies and Gentlemen's voices indicated?
6. By what sign is the part for Ladies' voices indicated?
7. What is the order of letters fixed by the treble clef?
8. By what sign is the part for Gentlemen's voices indicated?
9. What is the order of letters fixed by the bass clef?
10. How may the scale on the bass clef be extended?
11. For what does double *p* stand?
12. For what does double *f* stand?
13. In how many parts may music be written?
14. What is a piece written for a single voice called?
15. What is a piece written for two voices called?
16. What is a piece written for many voices called?
17. What is a score?
18. What is the double line uniting the parts at the commencement of a piece of music called?
19. What does the word equivalent mean?
20. How much time may one quarter note or its equivalent receive?
21. How much time may one half note or its equivalent receive?
22. How much time may one eighth note or its equivalent receive?
23. To what does the use of three different notes to beats give rise?
24. How are varieties of time distinguished from each other?
25. Name the varieties of double time, of triple time, of quadruple time?
26. What does the upper figure always show?
27. What does the lower figure always show?
28. What do the two figures together show?
29. What does a dot placed to the right of any note or rest add?
30. To what is a dotted whole note equivalent?
31. To what is a dotted half note equivalent?
32. To what is a dotted quarter note equivalent?
33. To what is a dotted eighth note equivalent?
34. How is the eighth rest made?
35. To what is a double note equivalent?
36. How is the double note made?
37. How is the Sixteenth rest made?
38. In what kind of music are thirty-second and sixty-fourth notes and rests chiefly used?
39. What kind of music is singing called?

# INDEX OF SONGS AND ROUNDS.


| | PAGE |
|---|---|
| Boating song | 48 |
| Bells are ringing | 36 |
| Call to labor | 55 |
| Charming little valley | 25 |
| Christmas bells | 32 |
| Come to the fountain | 30 |
| Come and sing | 65 |
| Come out and play | 70 |
| Crab logic | 89 |
| Down where the sea nymphs play | 105 |
| Drip, drip, drip | 17 |
| Galloping home | 46 |
| God made the sky | 26 |
| Good night (round) | 8 |
| Hail to the month | 21 |
| Happy day | 56 |
| Happy and gay | 15 |
| Harvest home | 42 |
| Hi diddle dee | 4 |
| In the school-room | 59 |
| Lo! the bright rosy morning | 83 |
| March and play | 58 |
| May-day | 22 |
| Merry bells (round) | 50 |
| Merry May | 91 |
| Morning light (round) | 96 |
| Morning glories | 28 |
| My little bird | 53 |
| Nothing but a shower | 19 |
| O'er the glassy waves | 37 |
| O gently glides | 87 |
| O may my heart | 31 |
| Old colony march | 85 |
| O swift we go | 37 |
| Our young blood is tingling | 60 |
| Rosy morning | 63 |
| Round | 7 |
| Round | 96 |
| Skies are bright | 25 |
| Song of the seasons | 76 |
| Song of home | 7 |
| Stormy winds | 3 |
| Swift the seasons | 35 |
| The sun is up | 5 |
| The pretty birds | 18 |
| The rising sun | 44 |
| The farmer's pigeons | 79 |
| There is a voice | 68 |
| Time is on the wing | 35 |
| Ting a ling ho! | 93 |
| Tricksey sprite | 100 |
| Trust and try | 72 |
| Up the hill | 84 |
| Vacation song | 98 |
| Waltz song | 74 |
| Warble for us echo sweet | 29 |

# SIXTH GRADE.

## GENERAL SUBJECTS: THREE PART MUSIC, HALF BEATS, COMPOUND TIME.

ORDER OF TOPICS.


| | | | PAGE. |
|---|---|---|---|
| CHAPTER | I. | Three part music, keys C, F, (triple trio practice) | 111 |
| " | II. | Sixths with two notes to the beat, cres, dim, swell | 124 |
| " | III. | Three part music, keys D, B♭ | 131 |
| " | IV. | Half beats, dotted half notes and rests | 141 |
| " | V. | Sevenths with two notes to the beat | 153 |
| " | VI. | Three part music, keys A, E♭, (double trio practice) | 162 |
| " | VII. | Half beats, dotted quarter notes and rests | 172 |
| " | VIII. | Compound measure, $\frac{6}{4}$ $\frac{6}{8}$ varieties | 186 |
| " | IX. | Octaves with two notes to the beat | 198 |
| " | X. | Half Beats, dotted eighth notes and rests | 205 |
| " | XI. | Compound time. $\frac{9}{4}$ and $\frac{9}{8}$ varieties, (single trio practice) | 221 |
| " | XII. | Dotted quarters and eighths to the beat | 230 |
| " | XIII. | Double dotted notes and rests | 241 |
| " | XIV. | Dotted eighths and sixteenths to the beat | 246 |
| " | XV. | Compound time, $\frac{12}{4}$ and $\frac{12}{8}$ varieties | 260 |

# SIXTH GRADE.

## CHAPTER I.

### THREE PART MUSIC.

KEYS C, G, F.

A piece of music written for three voices is called a ***Trio.***

A combination of three or more notes is called a ***Chord.***

A chord of three alternate notes is called a ***Triad.***

The three kinds of triads in common use are ***Major, Minor,*** and ***Diminished.***

Major triads are founded on numbers ***one, four,*** and ***five*** of the scale.

Minor triads are founded on numbers ***two, three,*** and ***six*** of the scale.

The diminished triad is founded on number ***seven*** of the scale.

Triads may be written in ***three different positions.***

### *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Scale intervals by number, with the vowels O, oo, &c. Dictation exercises with short cadences by syllable, letter, and sound in all keys and on both clefs. Chord practice, questions in theory, Triple Trio singing.***

EXPLANATORY.—For triad practice, make three divisions of the class, each division to sing the note assigned, and all ending with the chord of three notes, the whole exercise to be sung in perfect time, teacher calling the divisions as they sing.

When the class can sing well by division, number the pupils one, two, three, all around the room, the numbers to represent divisions and sing as before, finally sing with the vowel O.

Insist that the pupils shall write out dictation exercises rapidly and distinctly, using simple note heads without form or measure, in order to facilitate writing. Let there be a constant change of clef and key.

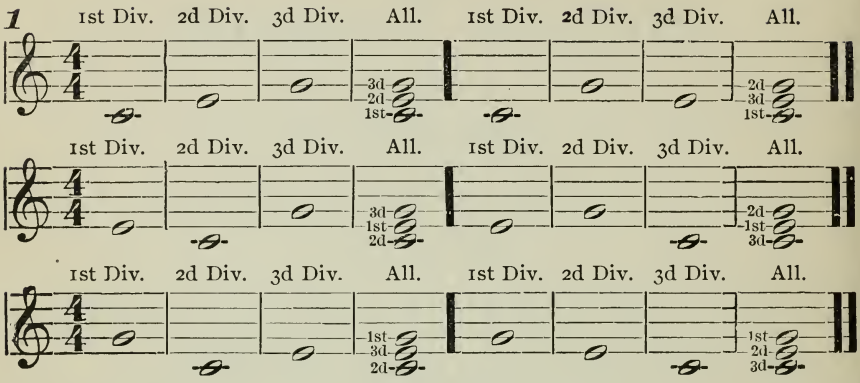
At the beginning of the year, organize the entire class into choirs of nine singers each, (***Triple Trios***) placing weak voices with strong ones; Later in the year, reduce the choirs to ***Double Trios,*** and at the close, organize all who can carry their parts, into ***Single Trios.***

***Introduce the practice of singing exercises with the syllable La.***

## CHORD PRACTICE.

MAJOR TRIADS FOUNDED ON *ONE* OF THE SCALE.
1-3-5.

*1*




*2*

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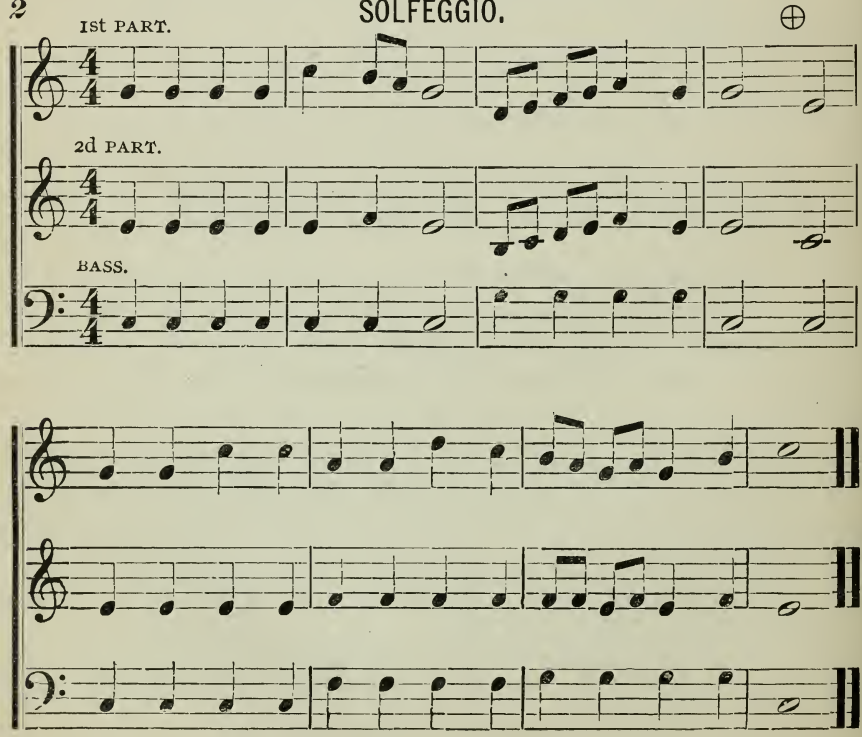
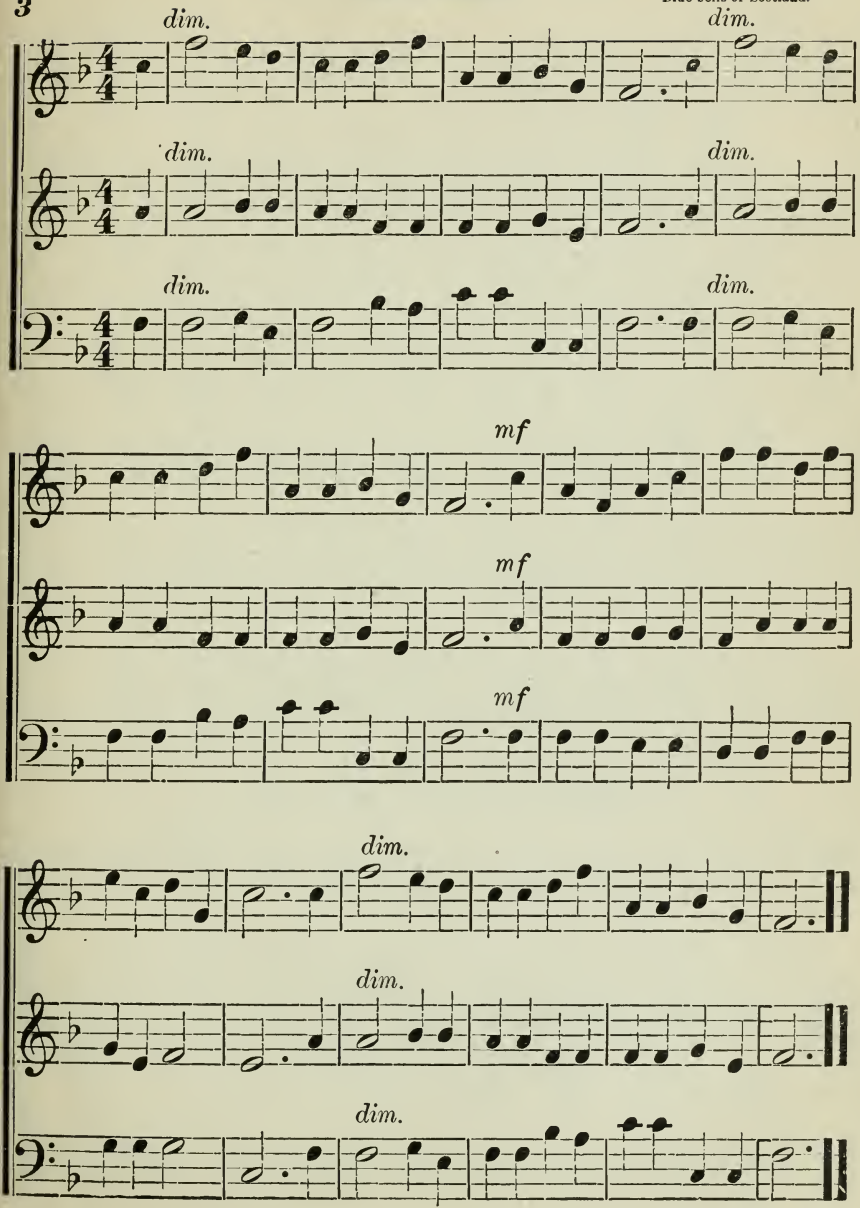


## SOLFEGGIO.

3

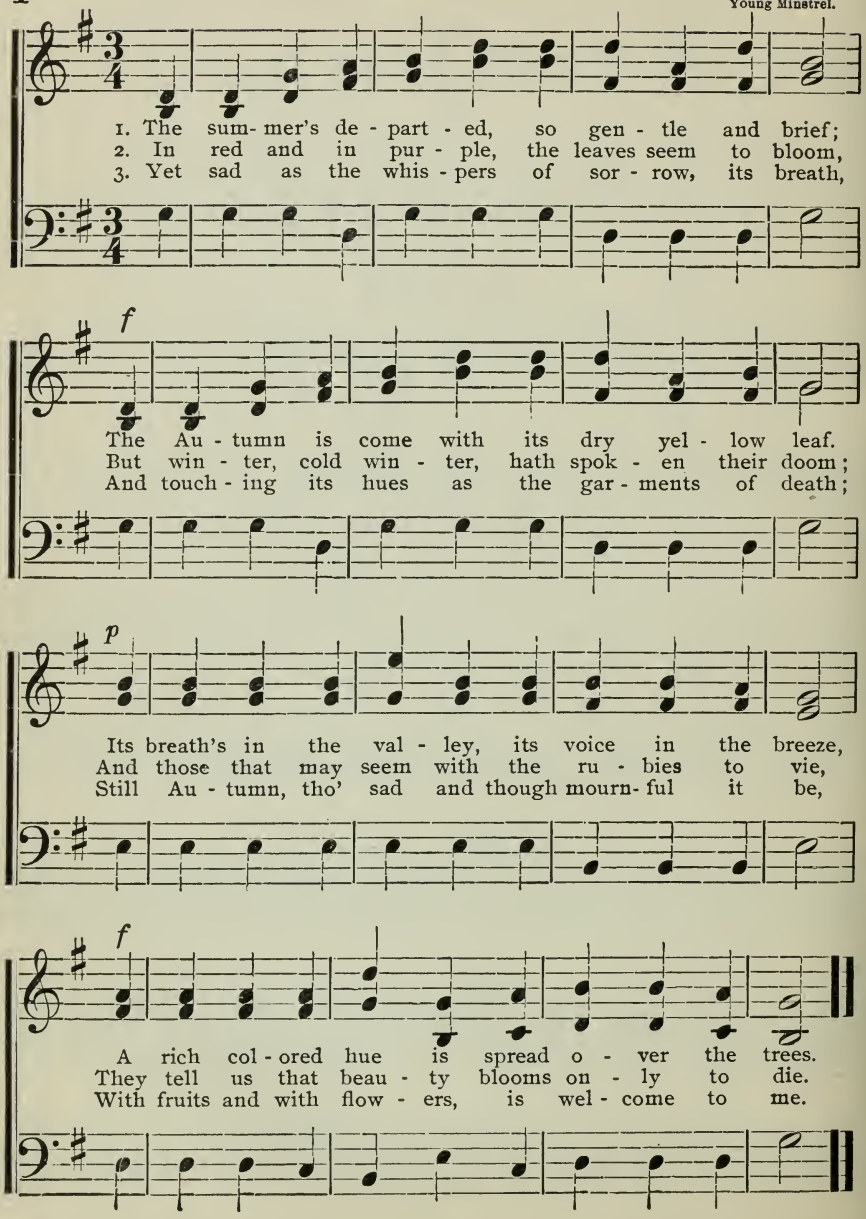
Blue bells of Scotland. †



## THE SUMMER'S DEPARTED.

4

Young Minstrel.



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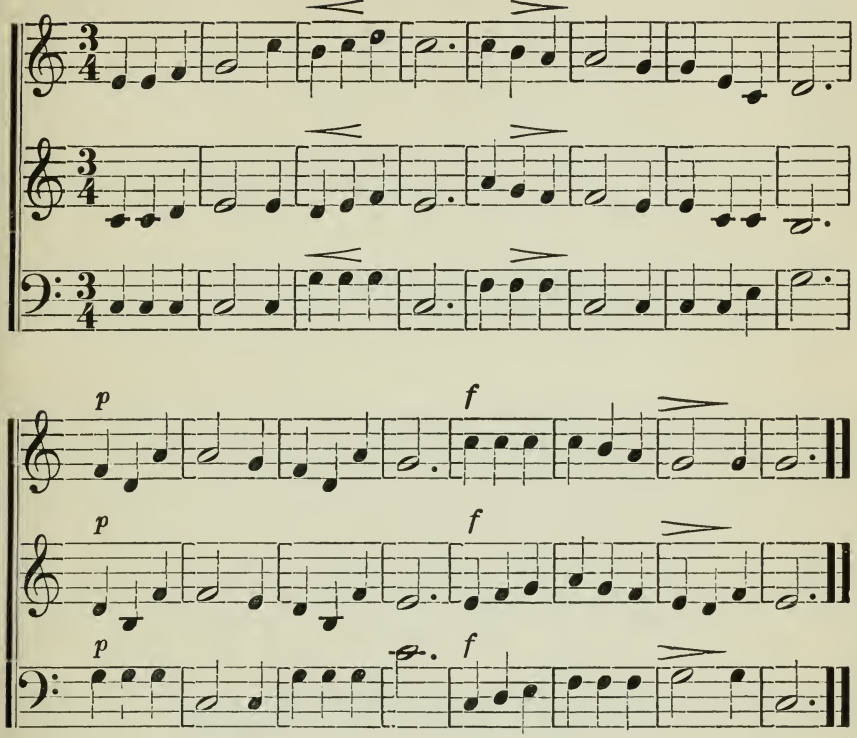
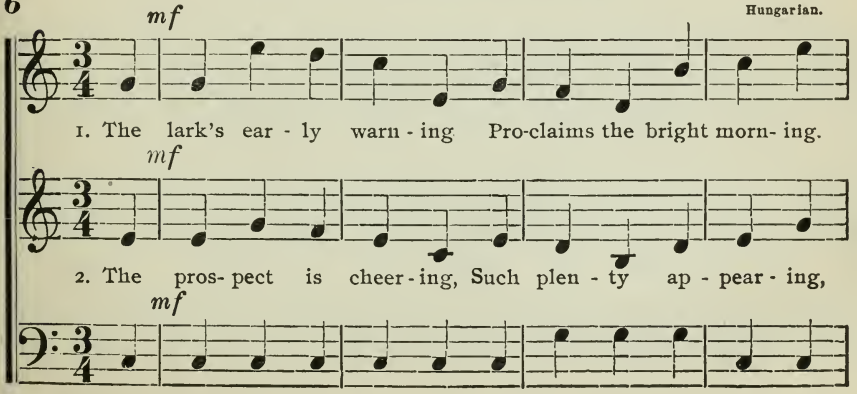
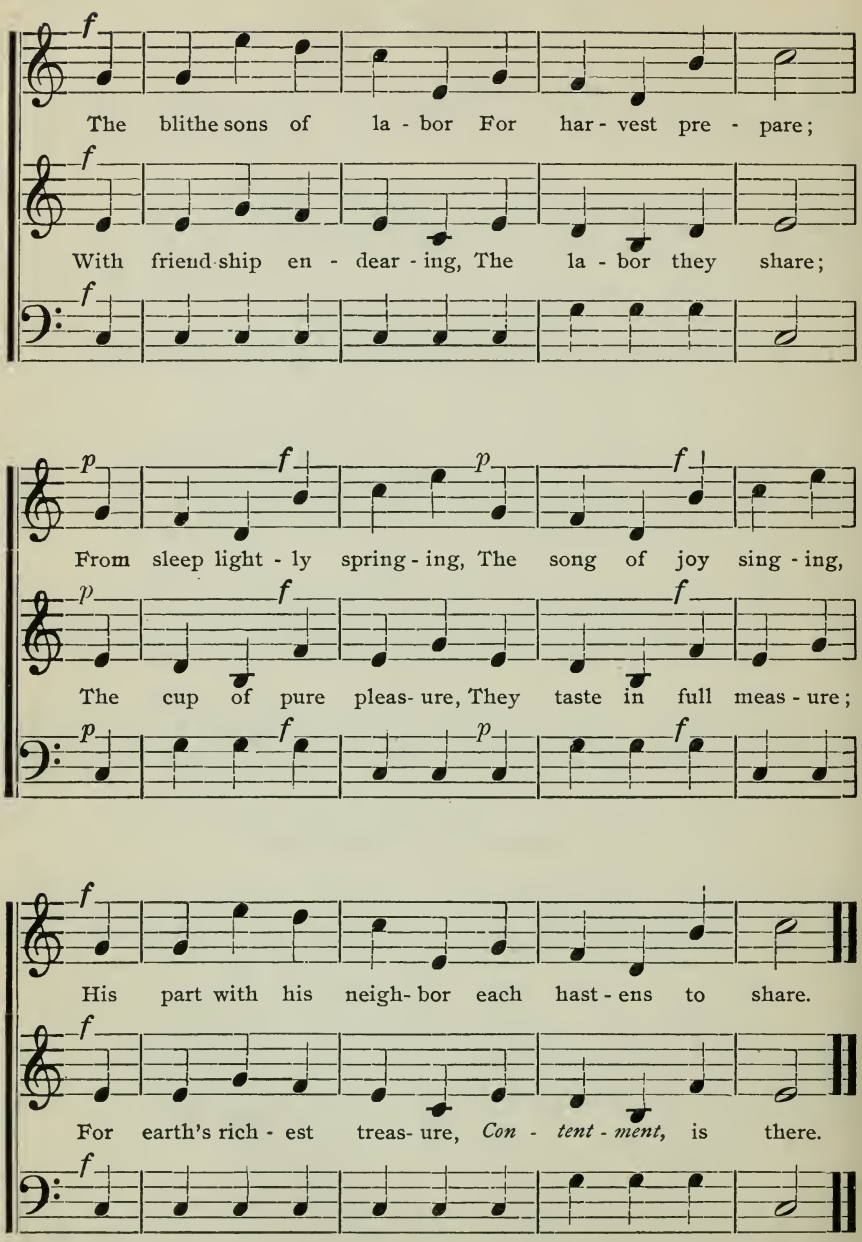



6

## THE LARK'S EARLY WARNING. †

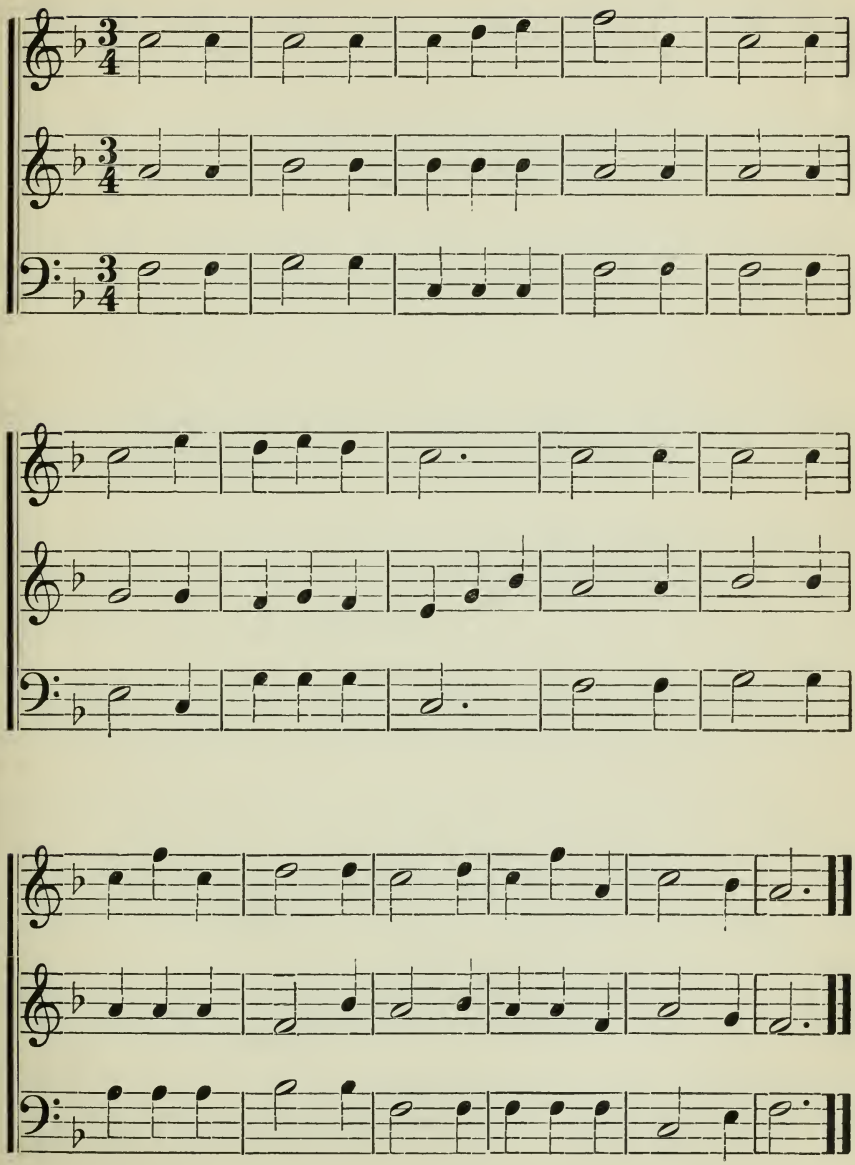
Hungarian.




The blithe sons of la - bor For har - vest pre - pare;
With friend ship en - dear - ing, The la - bor they share;
From sleep light - ly spring - ing, The song of joy sing - ing,
The cup of pure pleas- ure, They taste in full meas - ure;
His part with his neigh- bor each hast - ens to share.
For earth's rich - est treas- ure, Con - tent - ment, is there.

## SOLFEGGIO.

7



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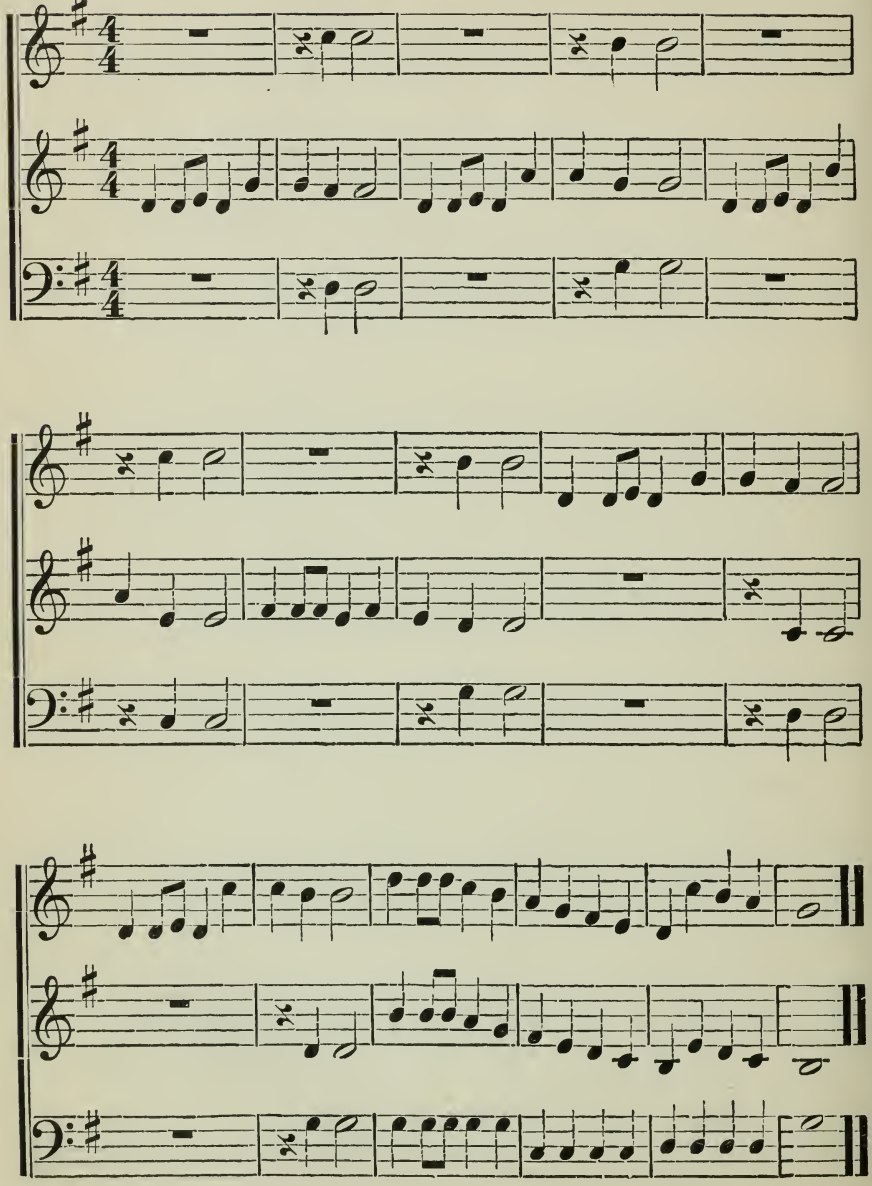

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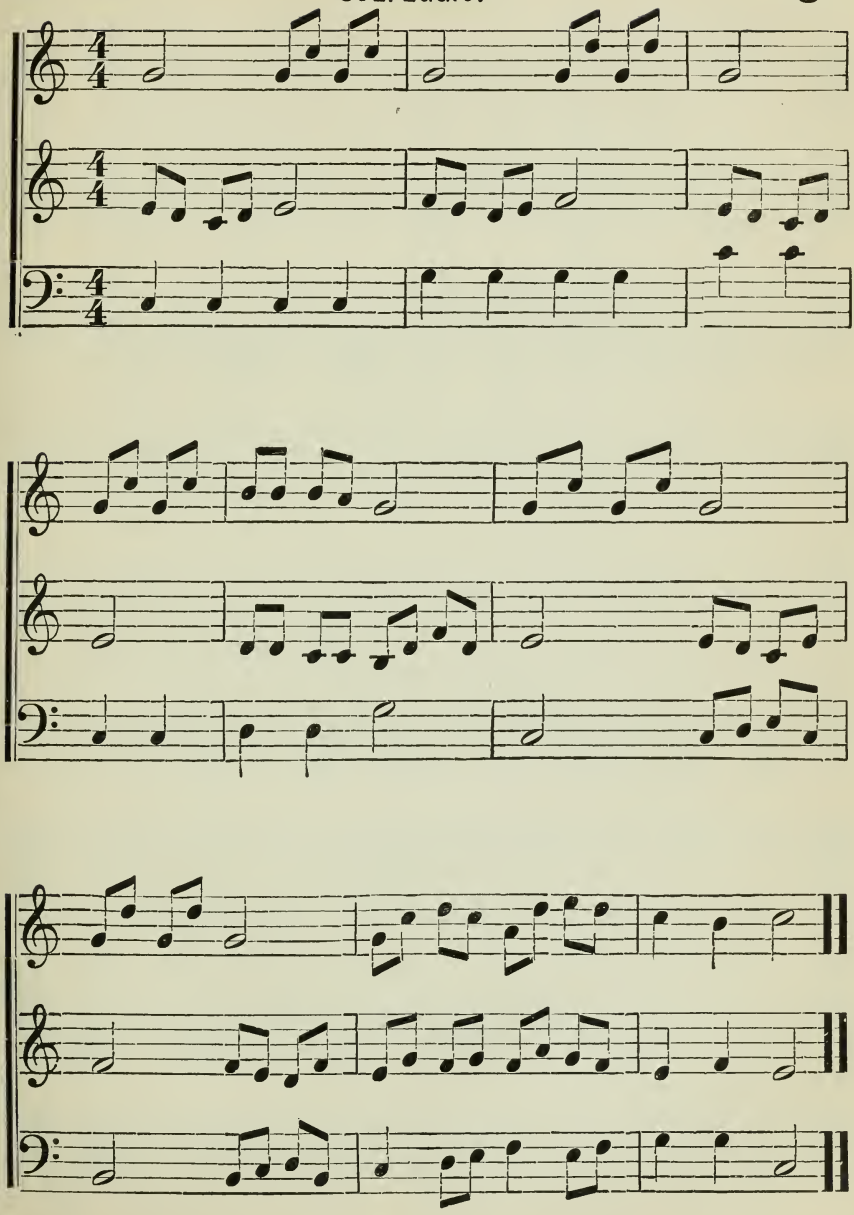


10

## SCALE ROUND.

NOVELLO.

1 *Moderato.*

All who sing and wish to please, Must sing in

2

Do Re Mi Fa Sol

3

Na - ture's bless - ings all should seize, Which to

tune, the words ex - - press; Keep the time, take

La Si Do Do Si

ills give sweet re - - dress; Har - - mo - ny bids

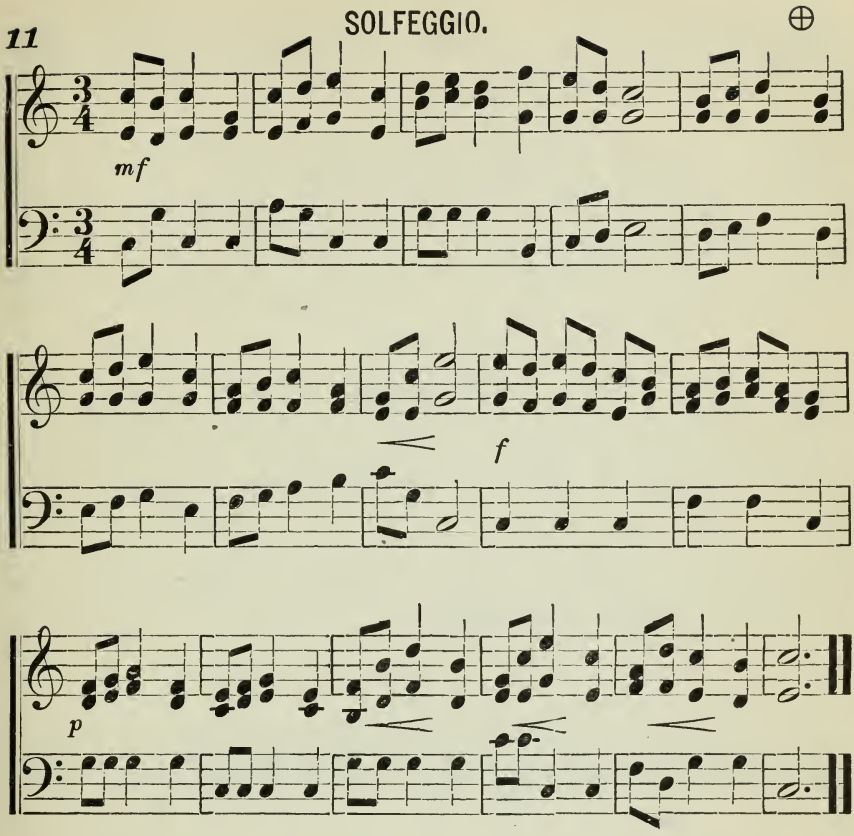
breath with ease, The sounds sus - tain, the voice sup - press.

La Sol Fa Mi Re Do.

an - ger cease, And soothes the mind that feels dis - tress.

11

## SOLFEGGIO.




12

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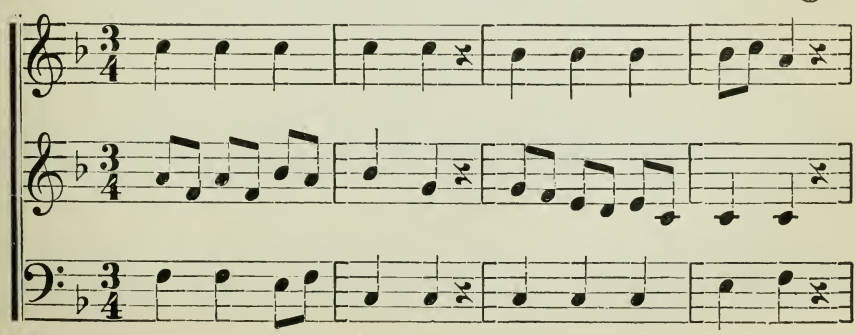
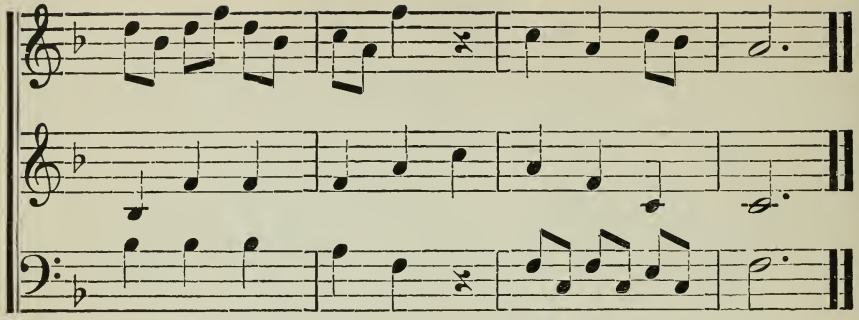
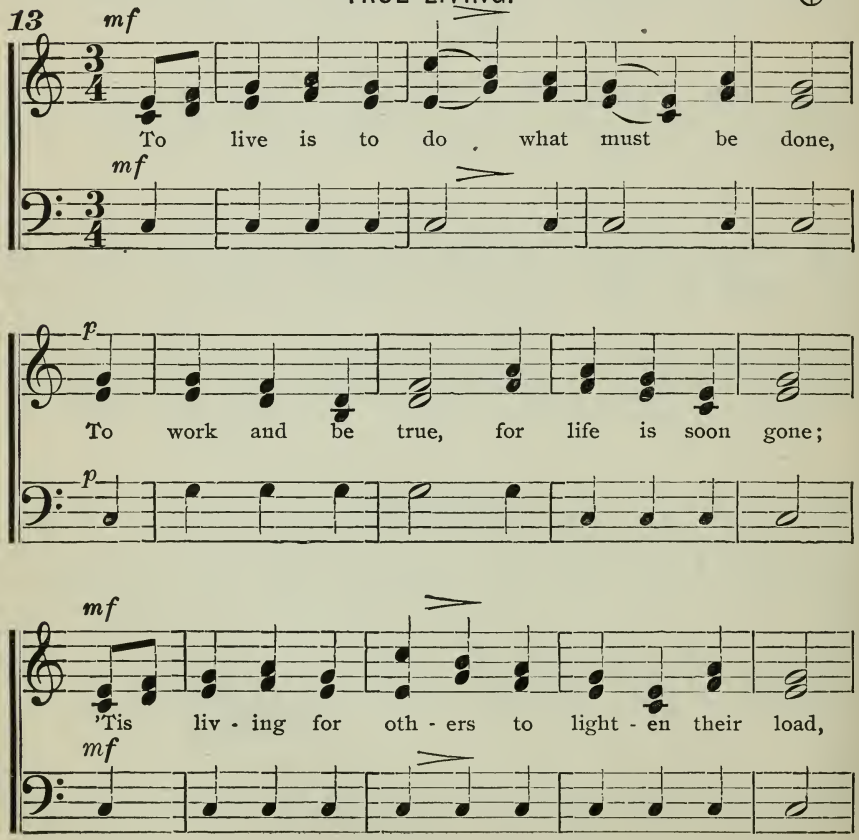
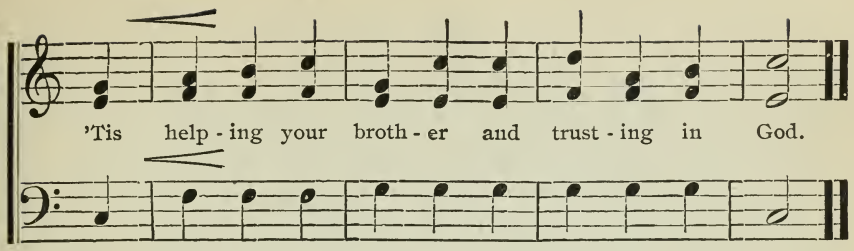


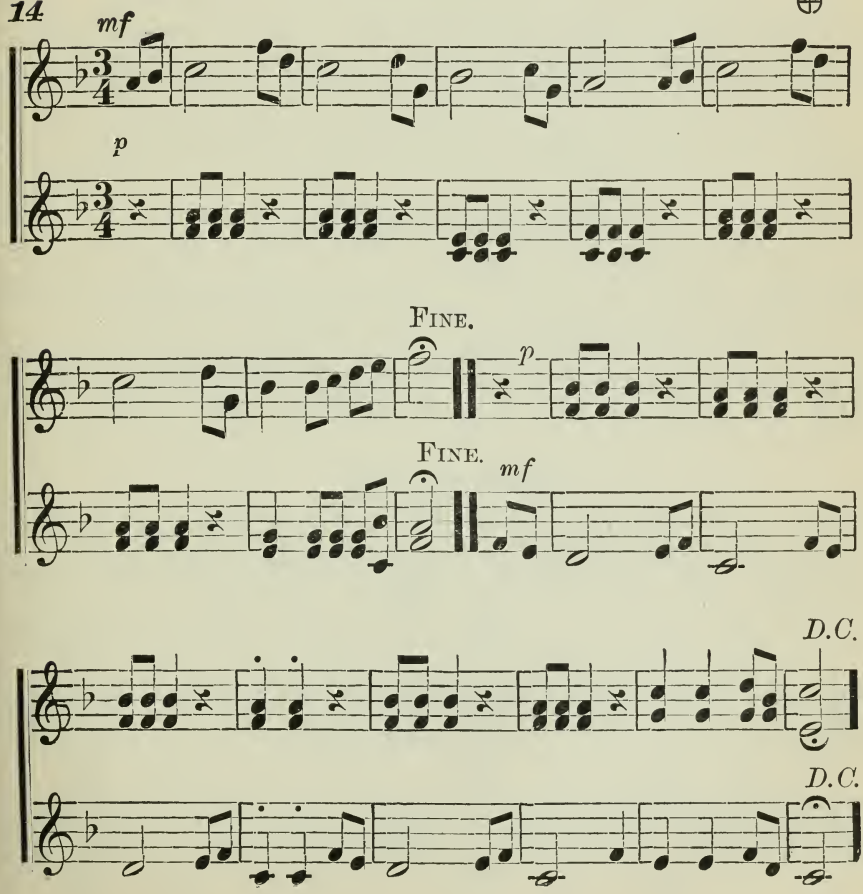


## TRUE LIVING.


13
mf
To live is to do what must be done,
mf
p
To work and be true, for life is soon gone;
p
mf
'Tis liv - ing for oth - ers to light - en their load,
mf


'Tis help - ing your broth - er and trust - ing in God.

## SOLFEGGIO.


14
mf
p
Fine.
p
Fine.
mf
D.C.
D.C.

# CHAPTER II.

SIXTHS WITH TWO NOTES TO THE BEAT.

***Crescendo*** means gradually ***increase*** the sound.

Crescendo is indicated by the abbreviation ***cres.*** or the sign <.

***Diminuendo*** means gradually ***diminish*** the sound.

Diminuendo is indicated by the abbreviation ***dim.*** or the sign >.

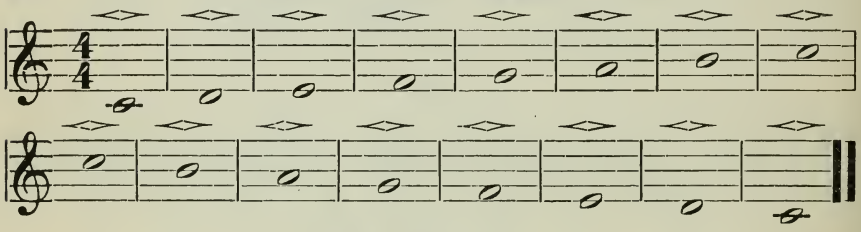
The ***Swell*** is a union of crescendo and diminuendo <>.

## *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Scale intervals by number with vowels O, oo, etc. Dictation exercises with short cadences by syllable, letter, and sound in all keys on both clefs; Chord practice, questions in theory, triple trio singing.***

EXPLANATORY.—Introduce practice with the ***swell*** as indicated in the scale exercise below, also in the present and future chapters. Let the practice of triads be with this form of expression, using vowels as well as syllables. Use ***La*** with exercise.

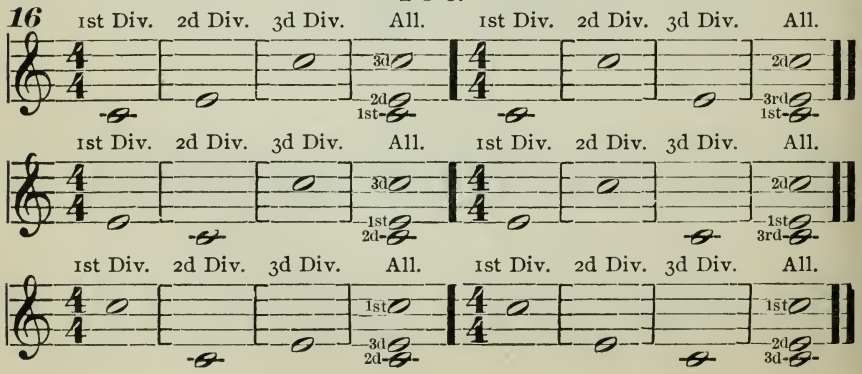
***15*** EXERCISE WITH THE SWELL.



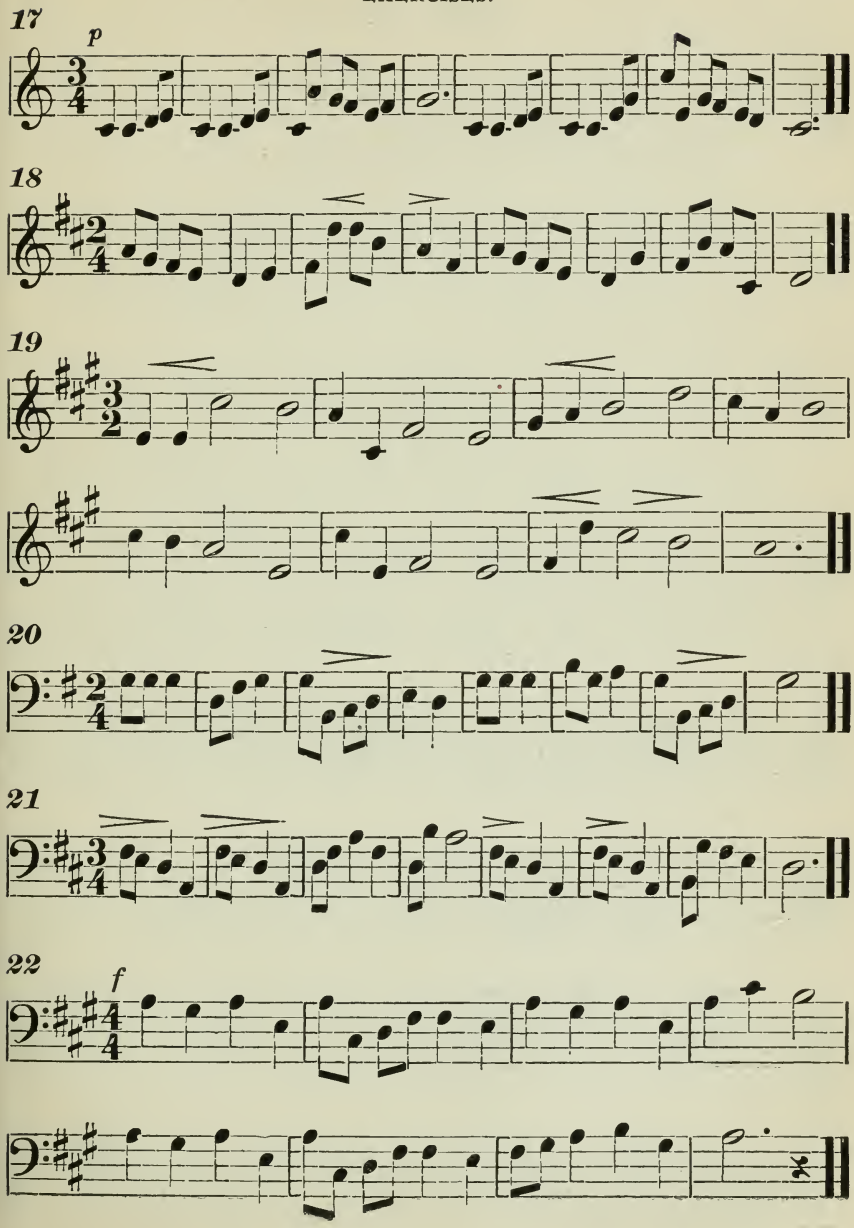
## CHORD PRACTICE. †

1-3-8.

***16***

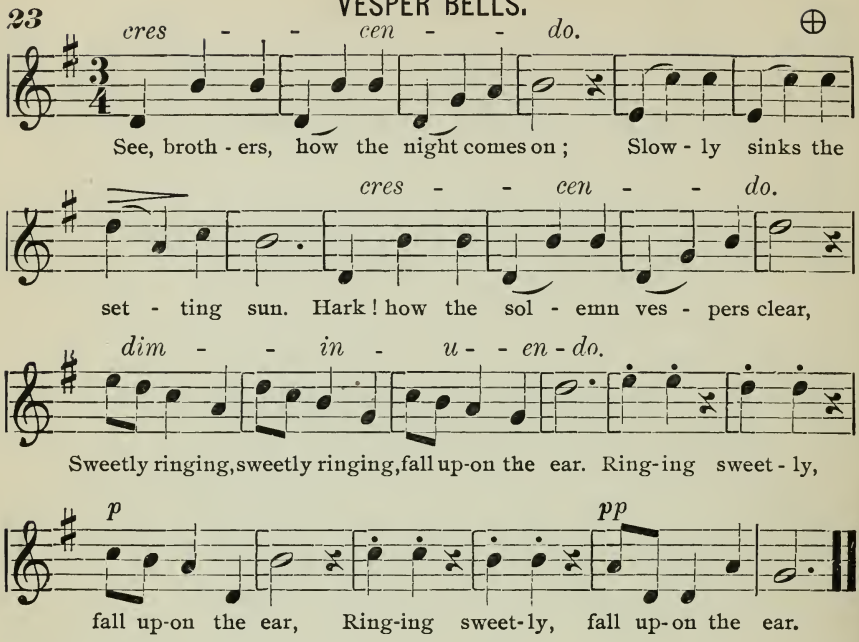


EXERCISES.

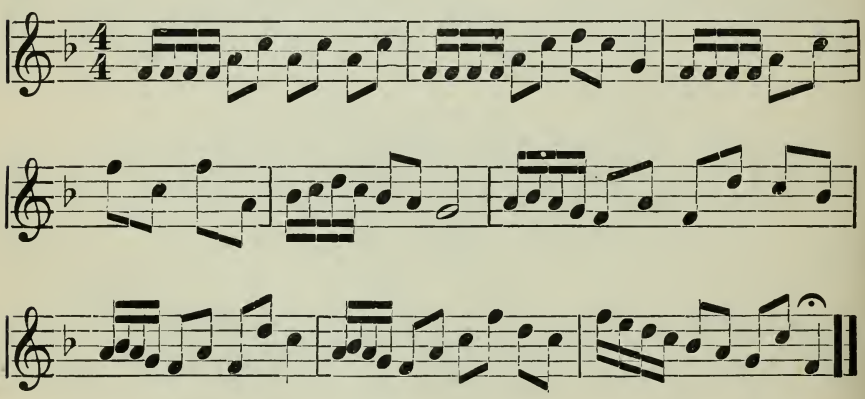


## VESPER BELLS.

23


cres - - cen - - do.
See, broth - ers, how the night comes on ; Slow - ly sinks the
cres - - cen - - do.
set - ting sun. Hark ! how the sol - emn ves - pers clear,
dim - - in - u - - en - do.
Sweetly ringing, sweetly ringing, fall up-on the ear. Ring-ing sweet - ly,
p
pp
fall up-on the ear, Ring-ing sweet-ly, fall up-on the ear.

24



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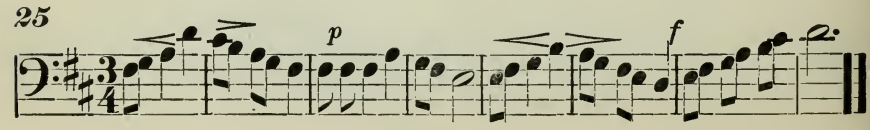
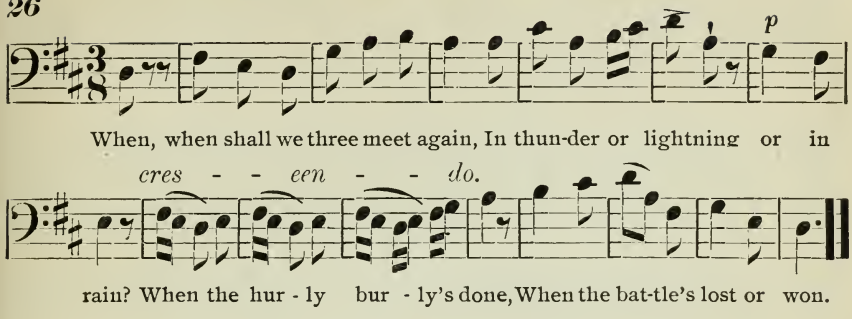


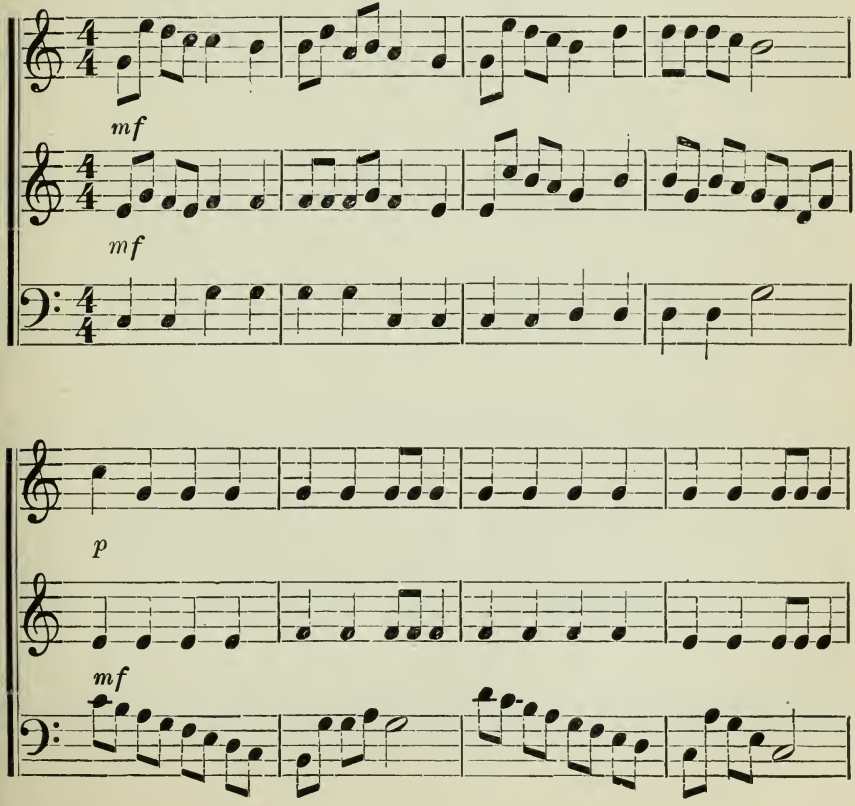
## WHEN SHALL WE THREE MEET AGAIN.

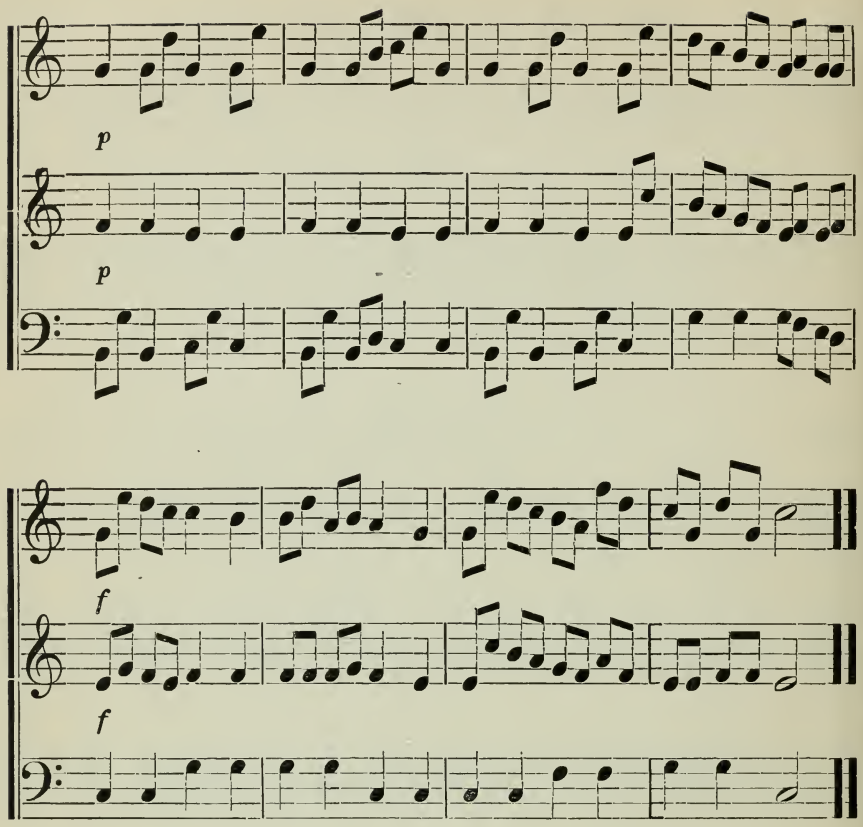
26




## SOLFEGGIO.

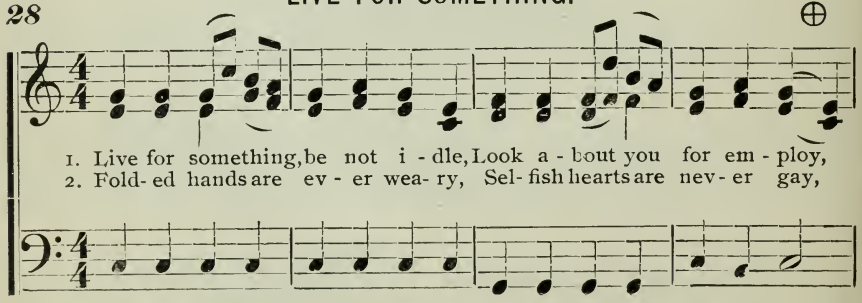
27

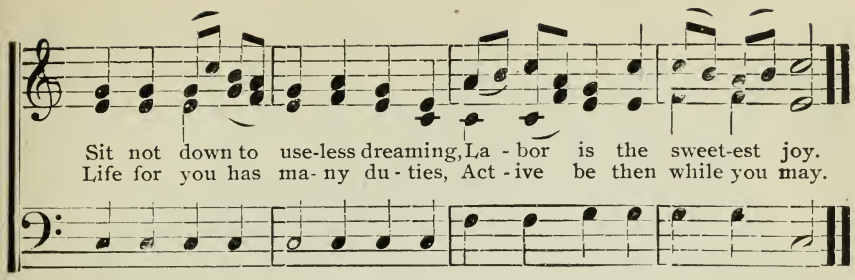




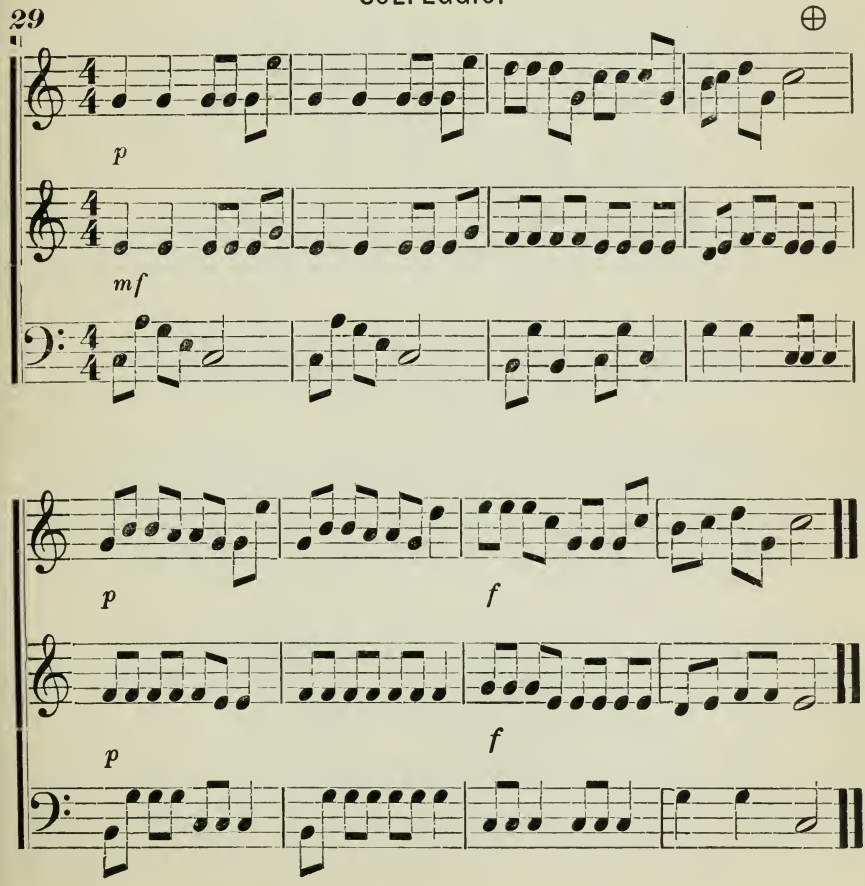

## LIVE FOR SOMETHING.

28



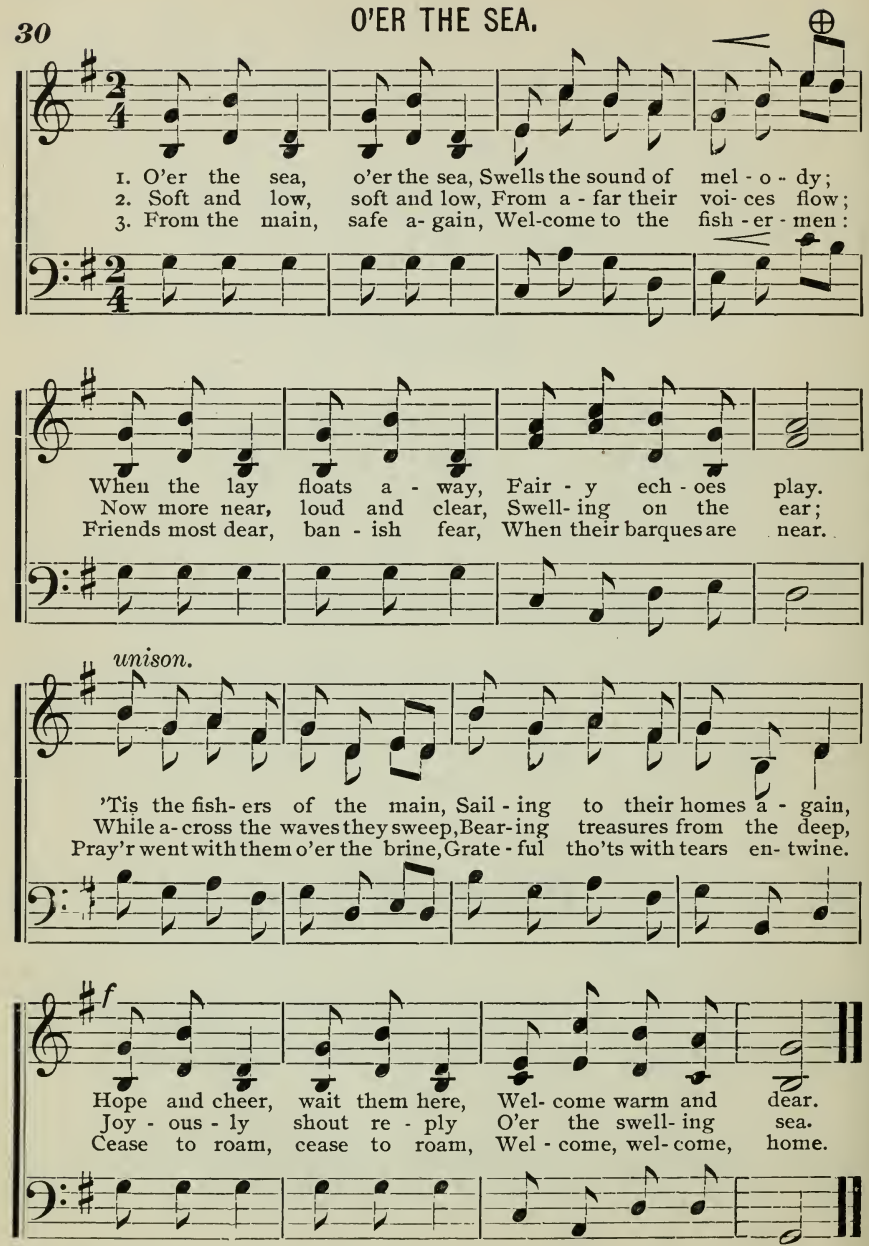

Sit not down to use-less dreaming, La - bor is the sweet-est joy.
Life for you has ma- ny du - ties, Act - ive be then while you may.

## SOLFEGGIO.


29
p
mf
p
f
p
f

30

## O'ER THE SEA.



# CHAPTER III.

## THREE PART MUSIC.

### KEYS OF D AND B♭.

***Sforzando*** means ***suddenly loud.***

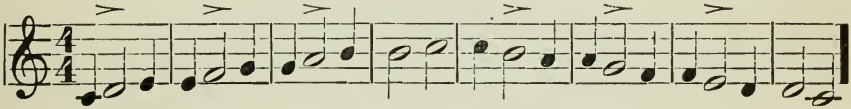
Sforzando is indicated by the letters ***sfz,*** or the signs >, ∧, <.

### *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Scale intervals by number, with vowels O, Oo, &c, dictation exercises with short cadences by syllable, letter, and sound, in all keys, on both clefs, chord practice, questions in theory, triple trio singing.***

EXPLANATORY.—Introduce practice with the *Sforzando* mark as indicated in the scale exercise below; use all expression marks with care; use *La* with exercises.

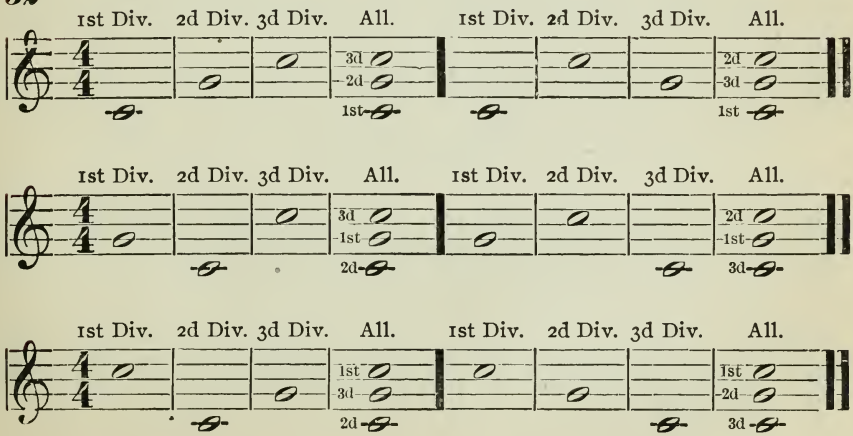
***31*** EXERCISE WITH SFORZANDO.



## CHORD PRACTICE. †

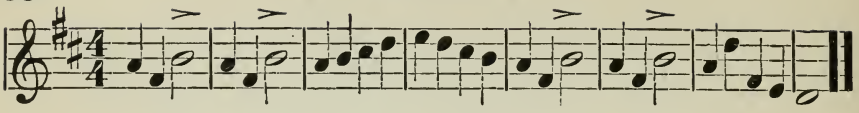
1-5-8.

***32***



EXERCISES.

33



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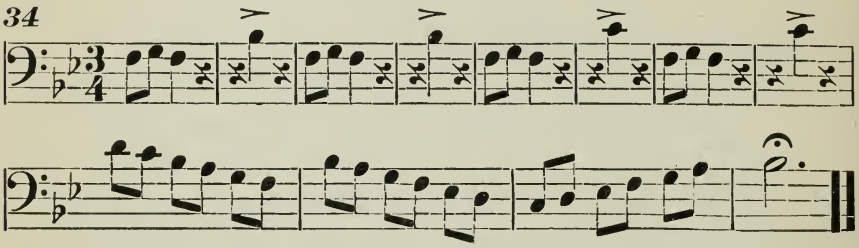
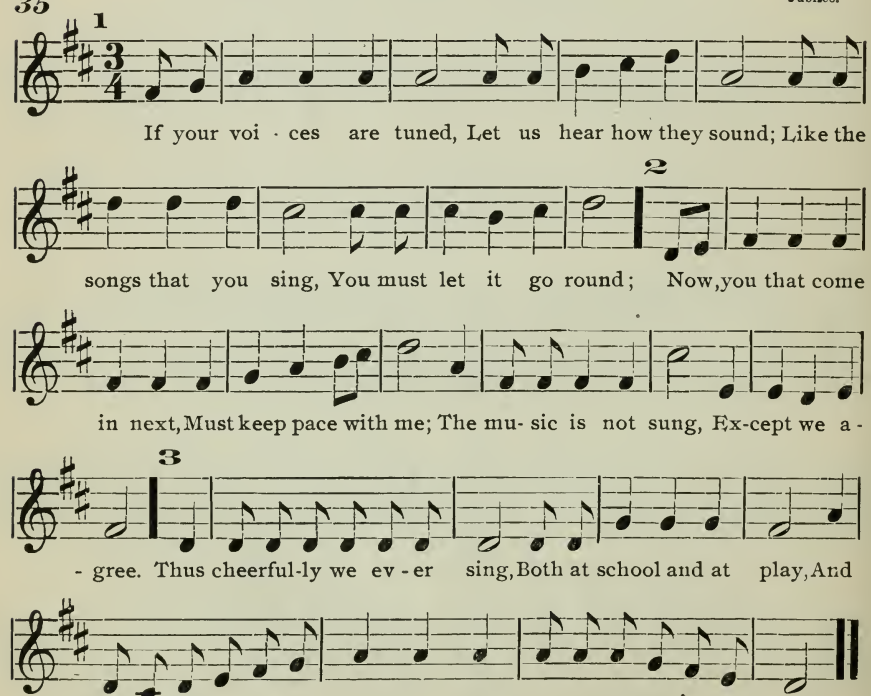


## IF YOUR VOICES ARE TUNED. Round.

Jubilee.

35



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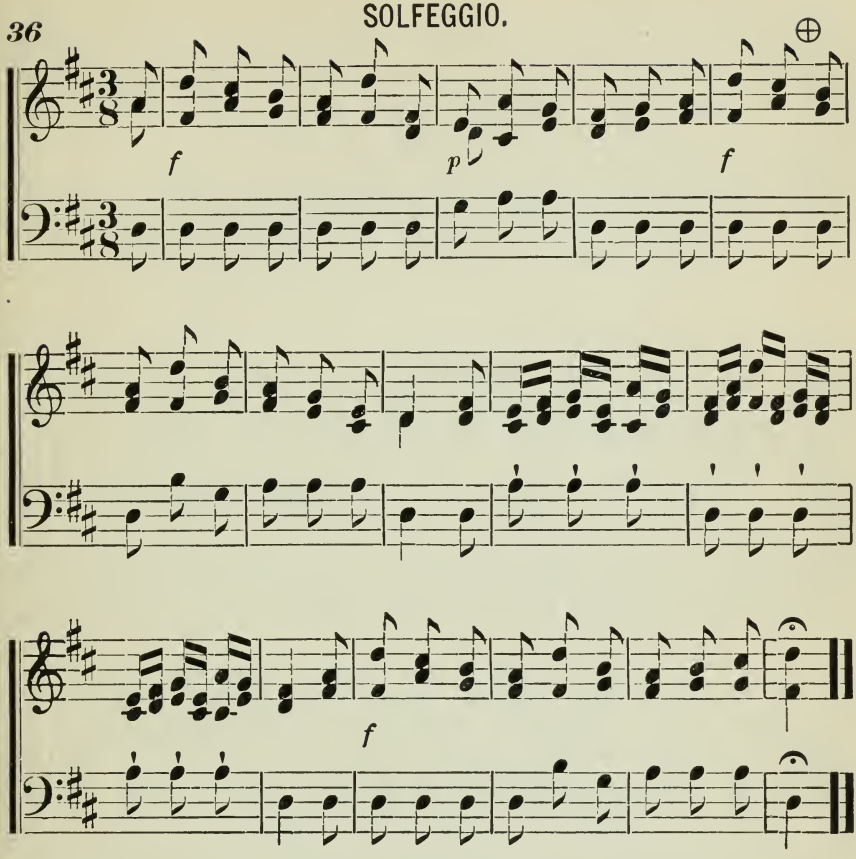
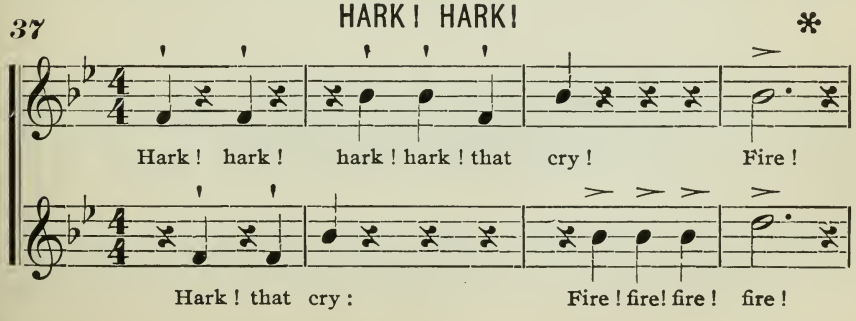
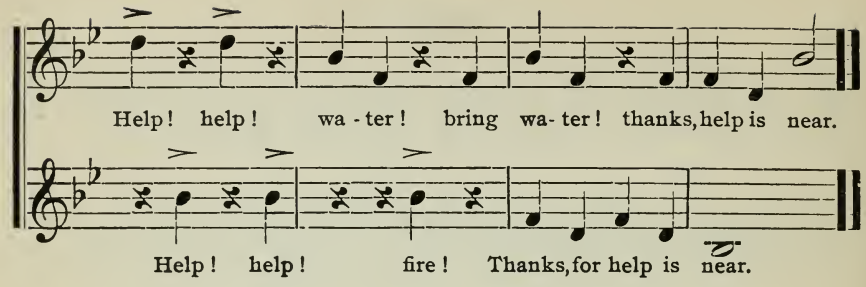
## SOLFEGGIO.




37

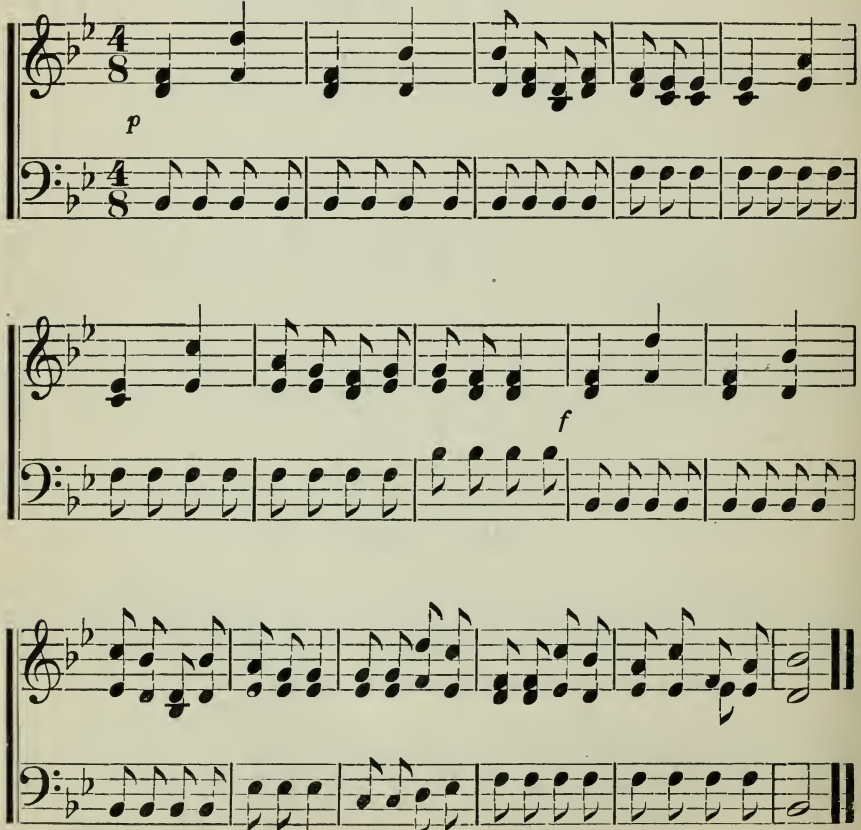
## HARK! HARK!






## SOLFEGGIO.

38



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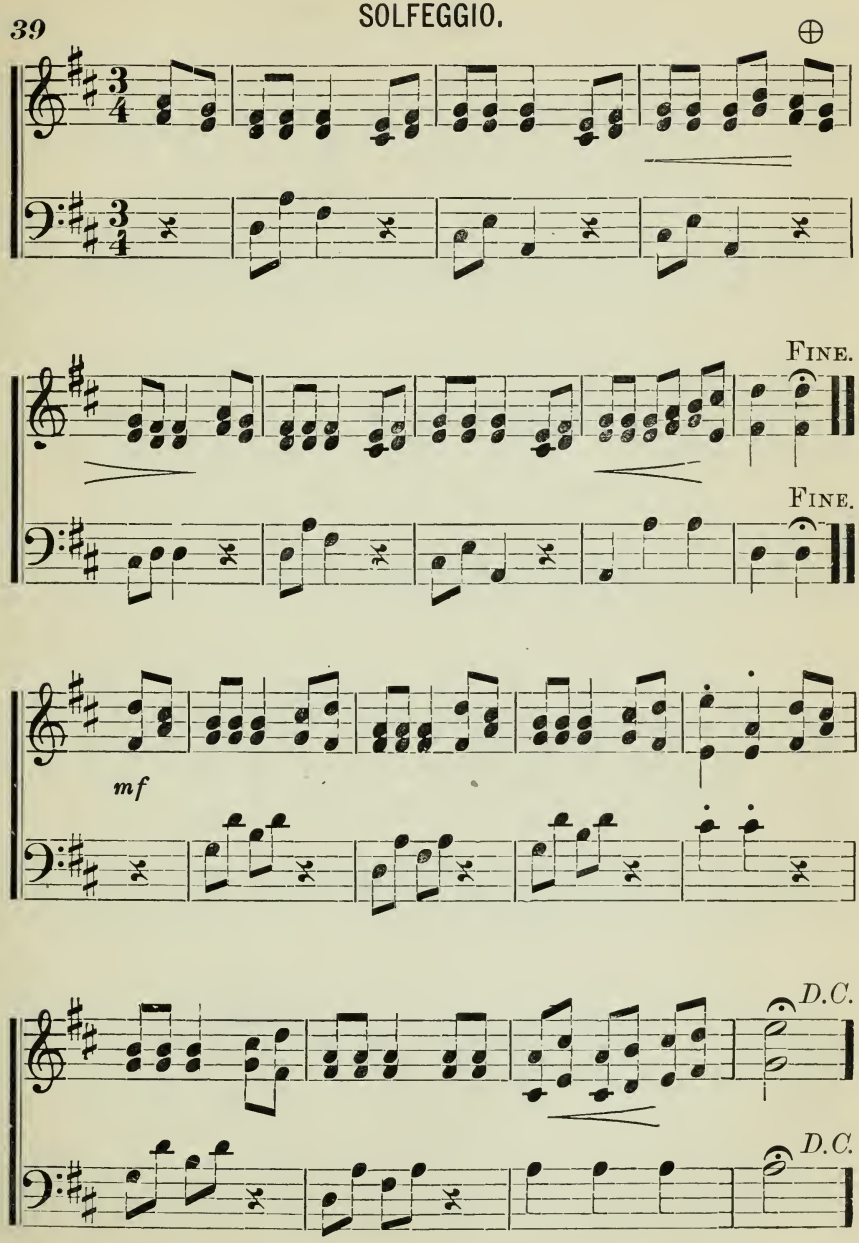
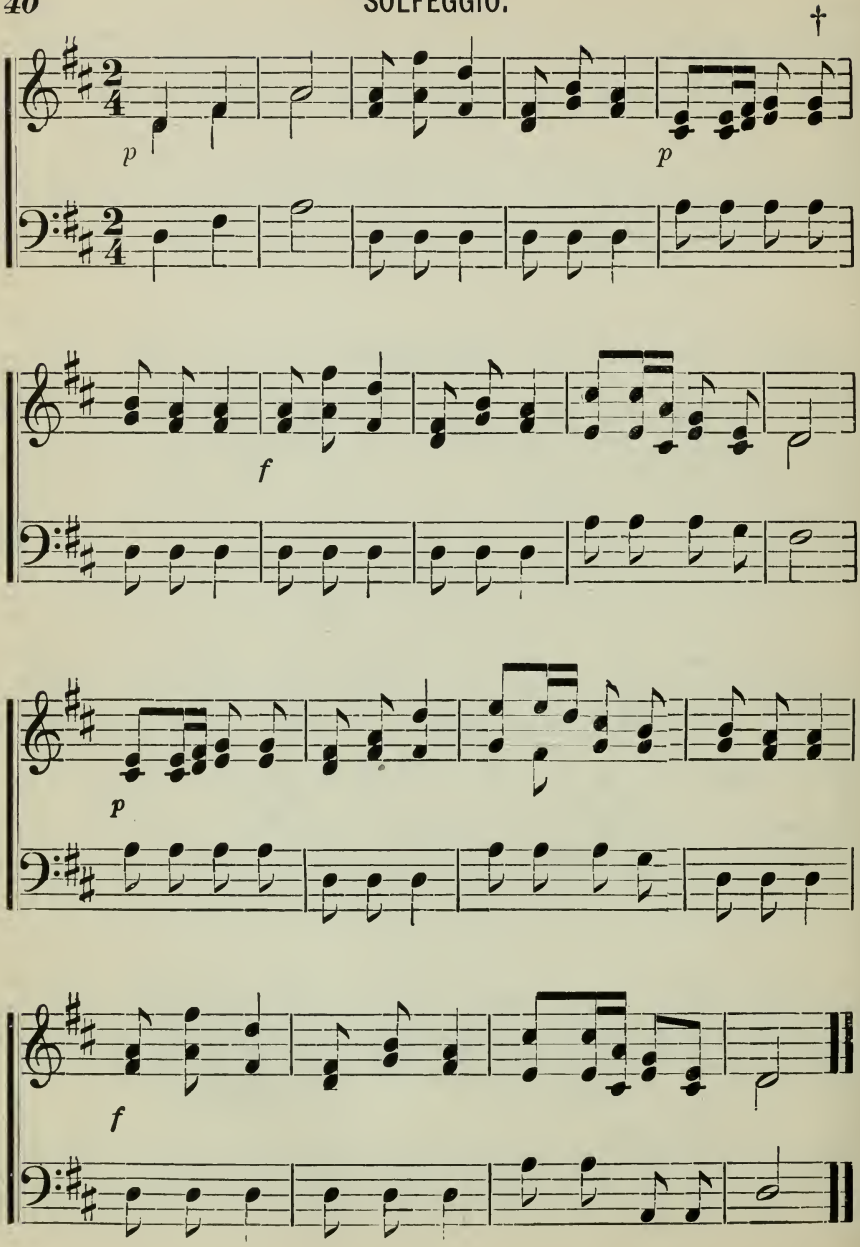
## SOLFEGGIO.

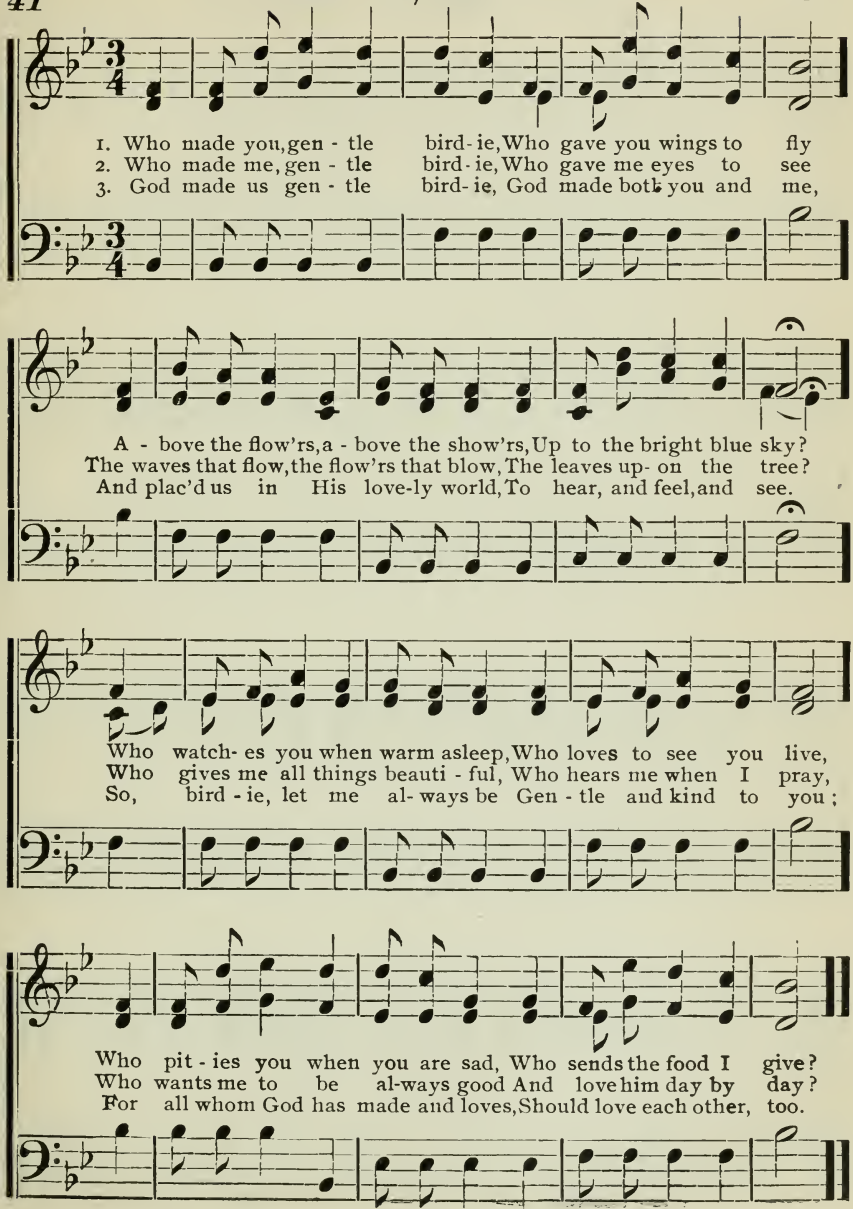


40 SOLFEGGIO.



41

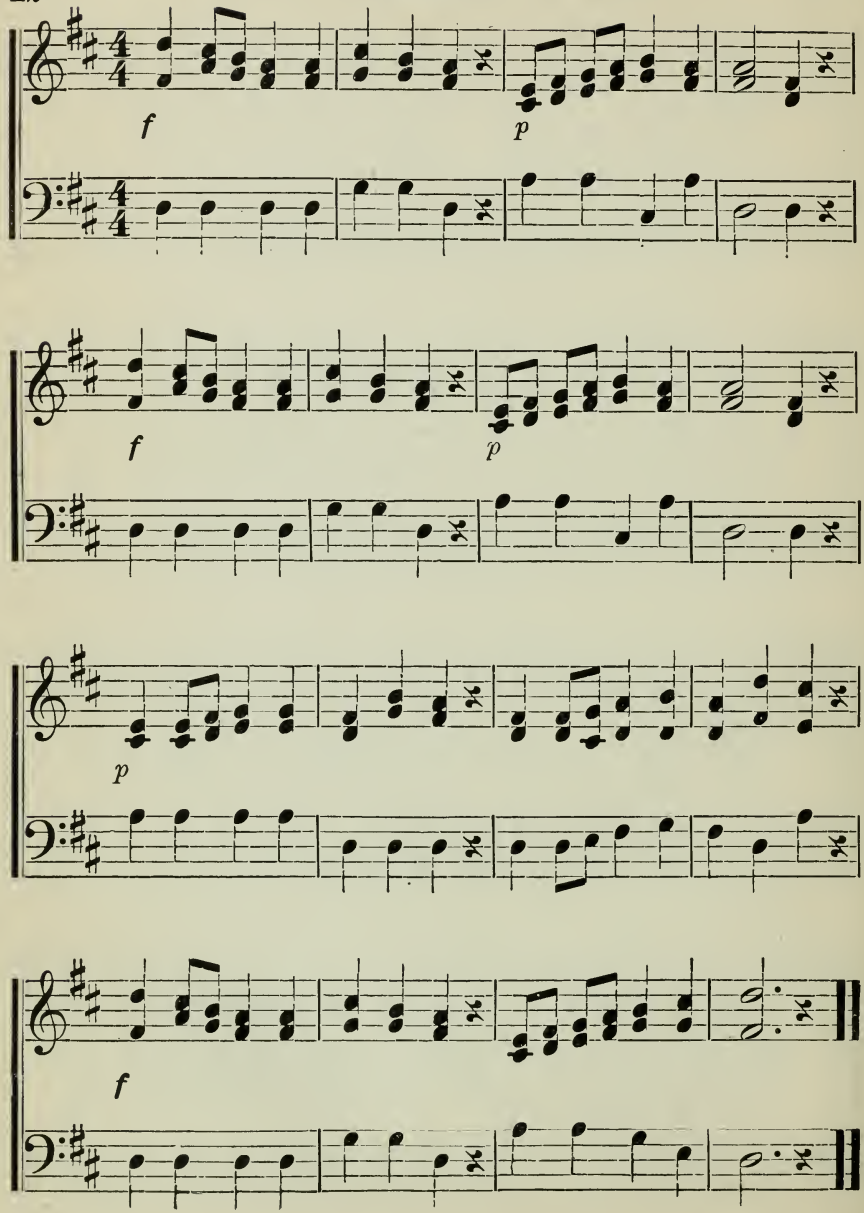
## WHO MADE YOU, GENTLE BIRDIE?



42

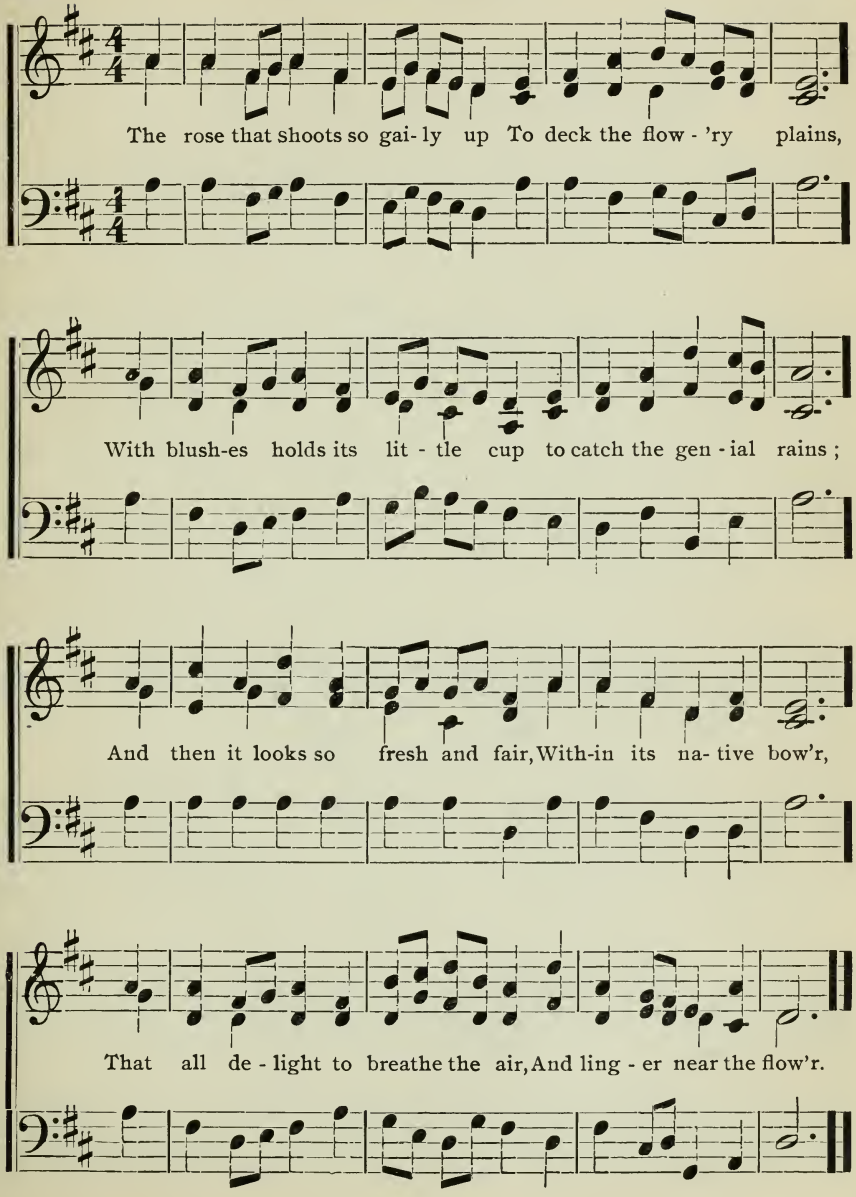
## MARCH.

†



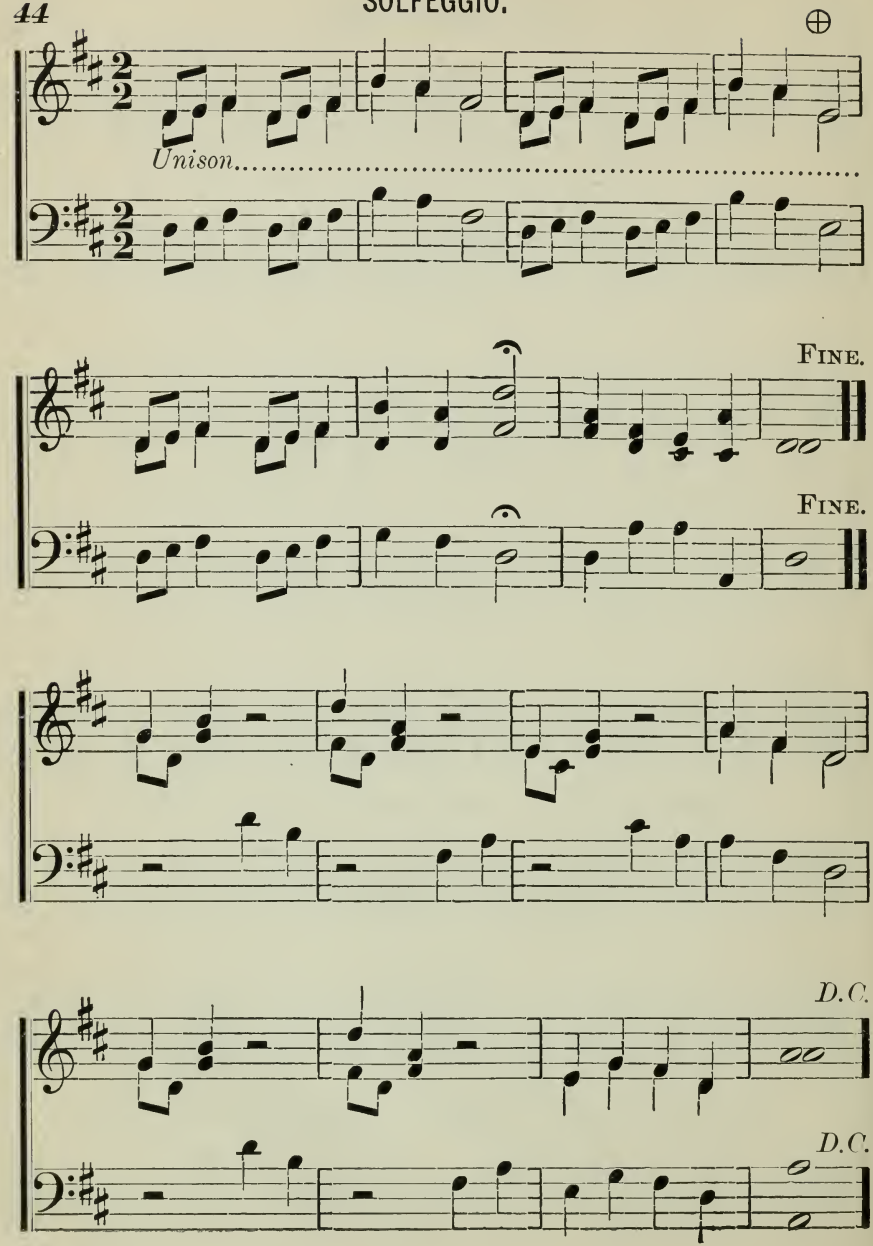
43

## SONG OF THE ROSE.



44

## SOLFEGGIO.



# CHAPTER IV.

## HALF BEATS.

### DOTTED HALF NOTES AND RESTS.

When half notes and rests receive one beat of the measure, quarter notes and rests receive ***one half beat.***

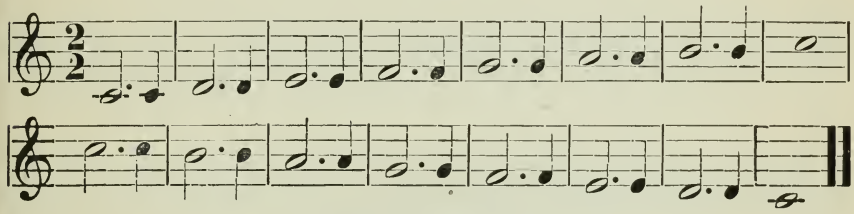
When half notes and rests receive one beat of the measure, dotted half notes and rests receive ***one beat and a half.***

### *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Scale intervals by number, with vowels O, oo &c., dictation exercises with short cadences by syllable, letter, and sound, in all keys on both clefs, chord practice, questions in theory, triple trio singing.***

EXPLANATORY.—Sing the scale exercise, and the $\frac{2}{2}$ exercises which follow, in rapid quadruple time at first, then change to double time, singing equally fast while beating much slower; Continue this practice until the time of the half beat is thoroughly understood. Chord practice as heretofore, use ***La*** with exercises.

***45*** SCALE EXERCISE FOR PRACTICE WITH HALF NOTES.

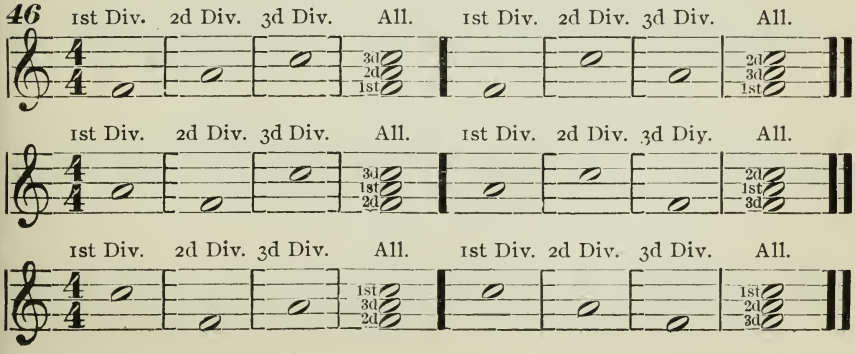


## CHORD PRACTICE.

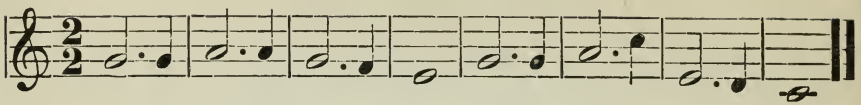
MAJOR TRIADS FOUNDED ON *FOUR* OF THE SCALE. †

4-6-8.

***46***



47 EXERCISES.



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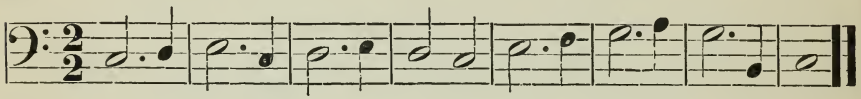

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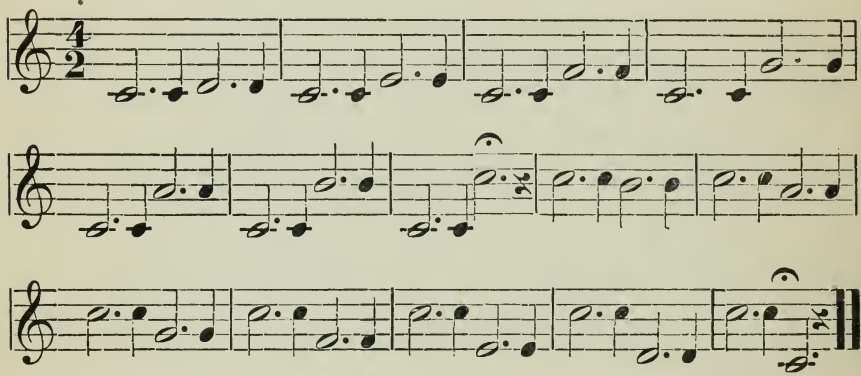

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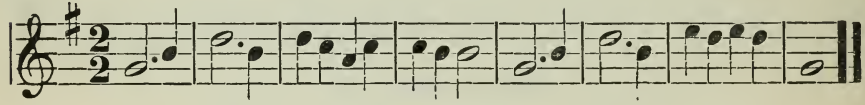

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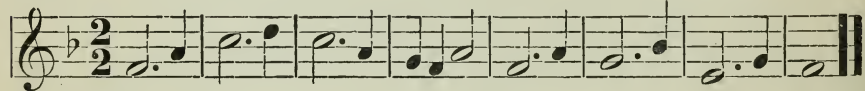

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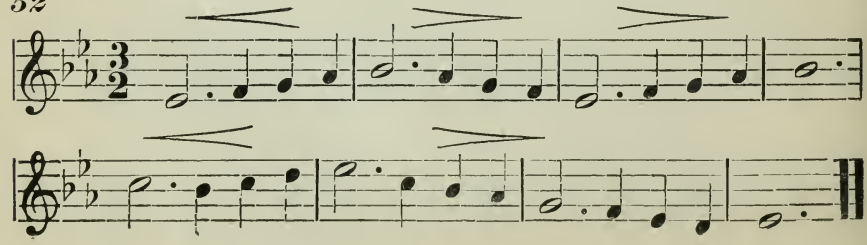

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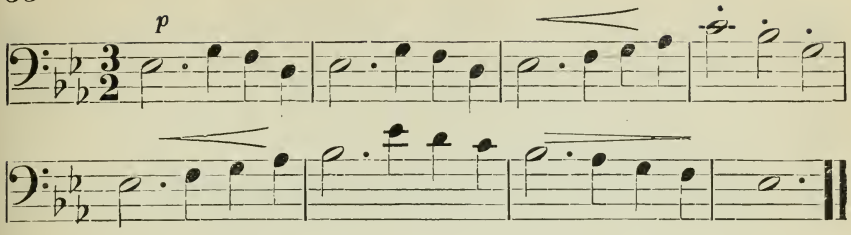


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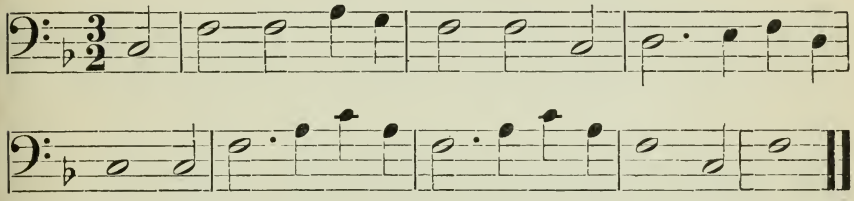

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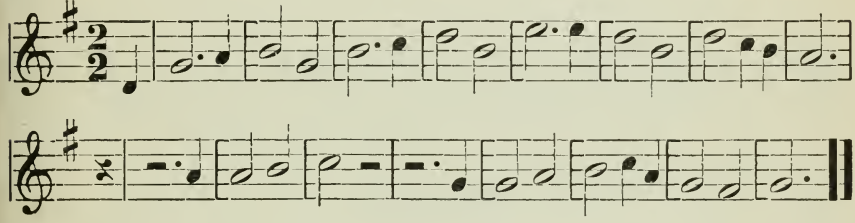

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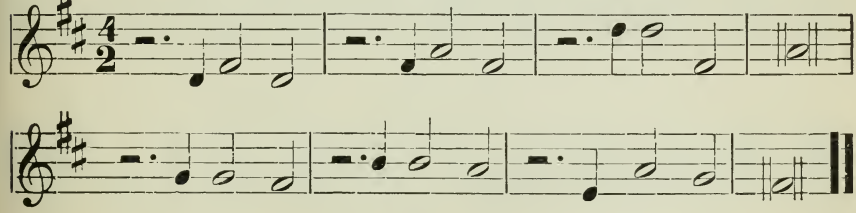

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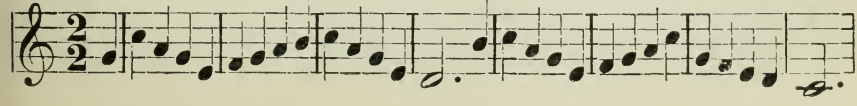

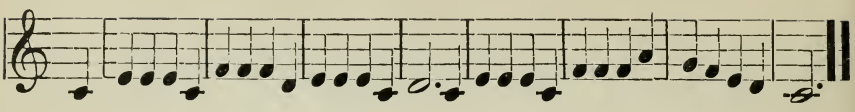

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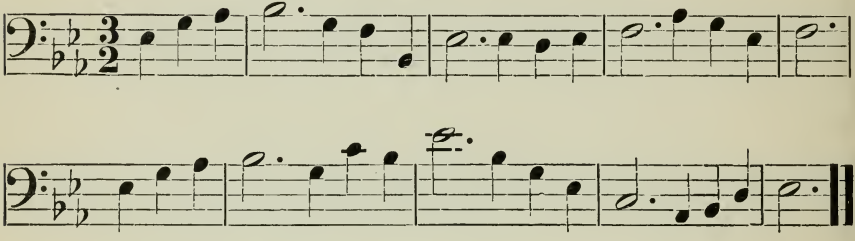

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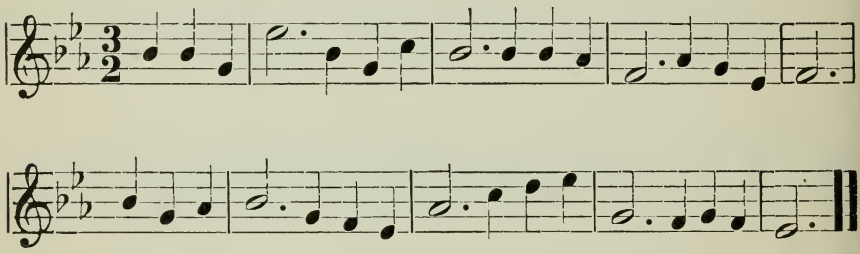
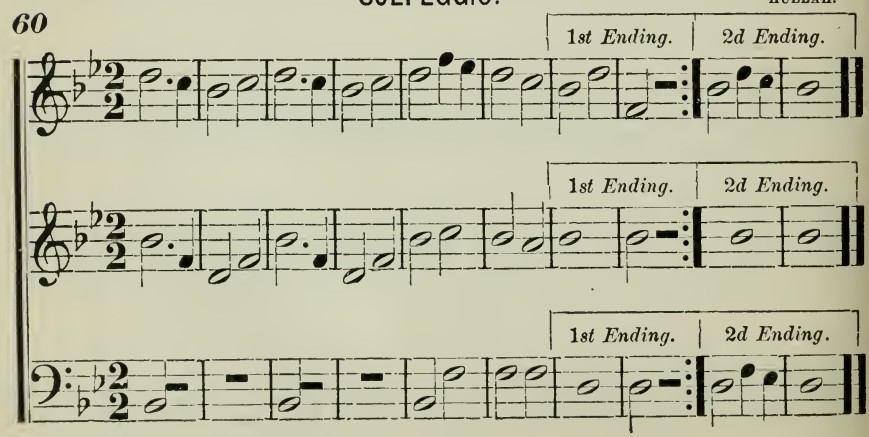


## SOLFEGGIO.

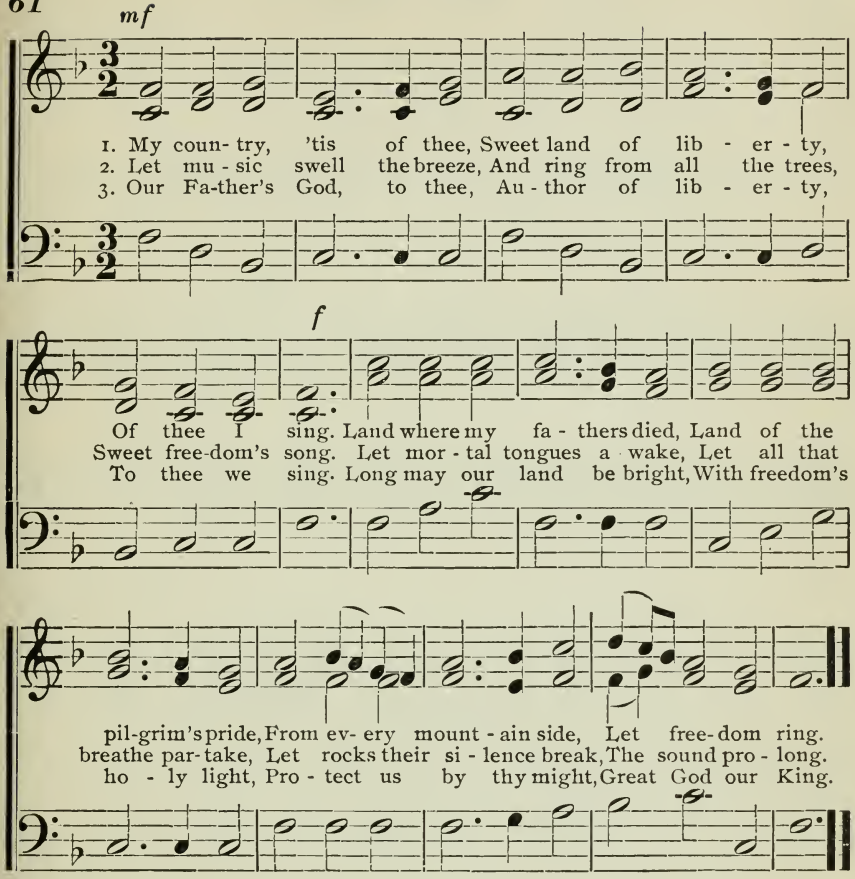
HULLAH.

60



## MY COUNTRY 'TIS OF THEE.

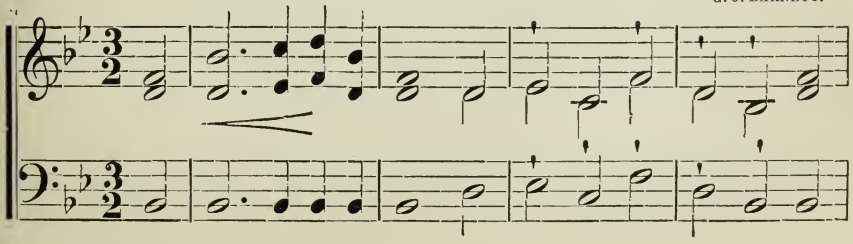
61

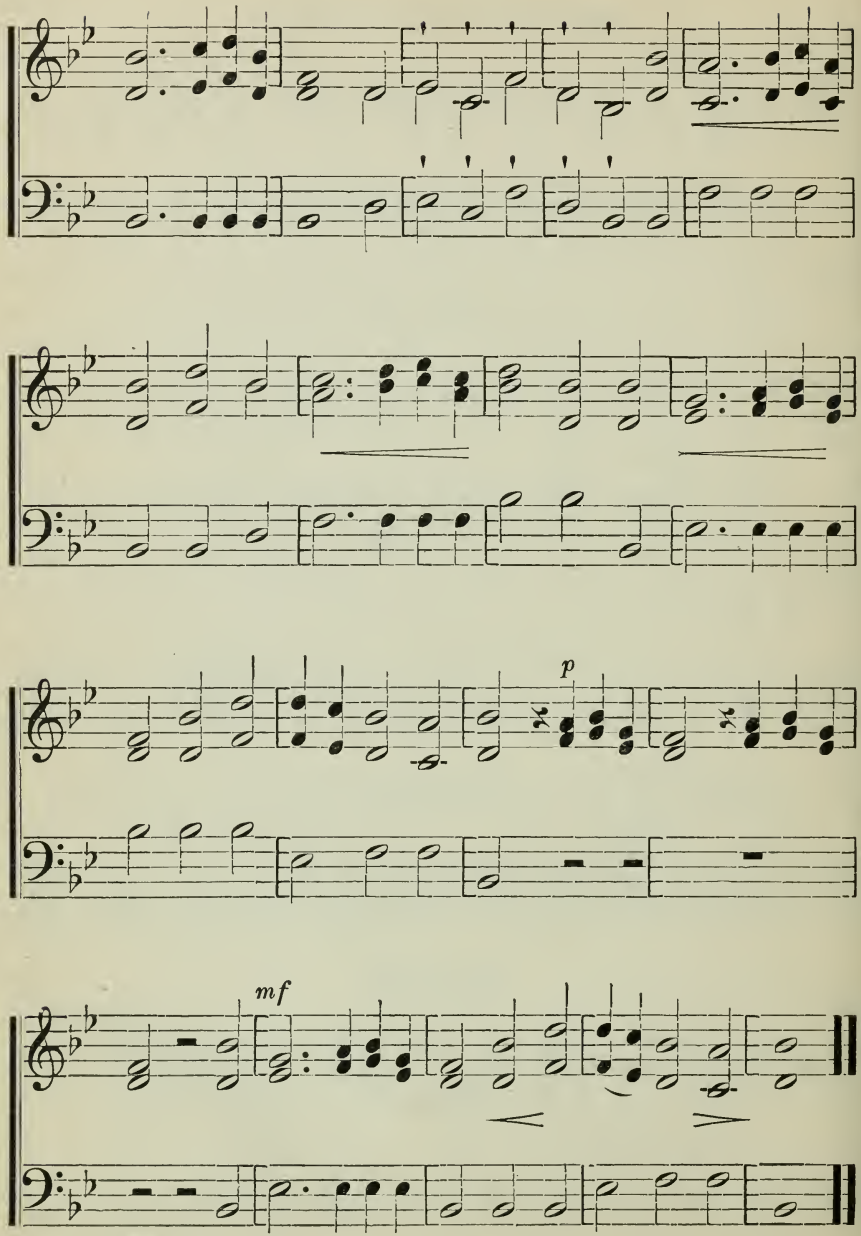



## SOLFEGGIO.

62

G. J. BARNETT.

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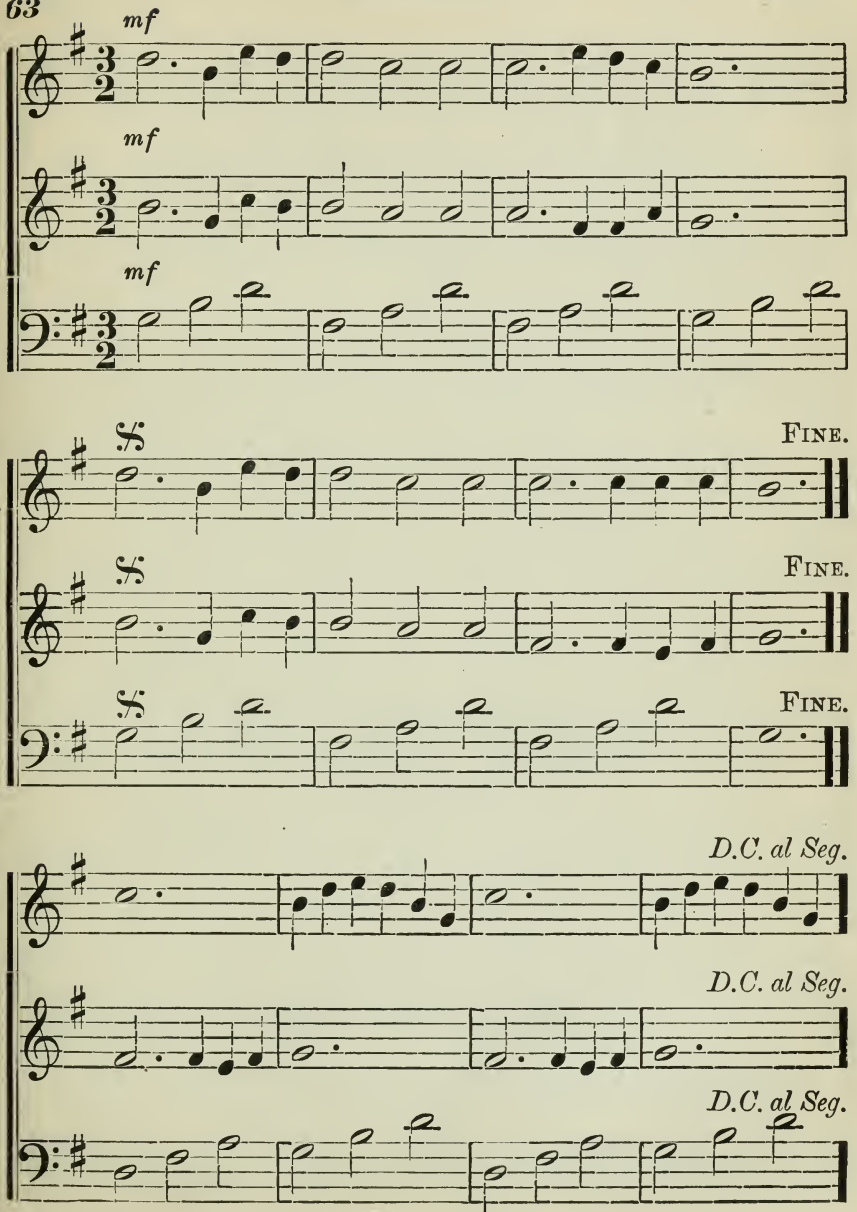
## SOLFEGGIO.

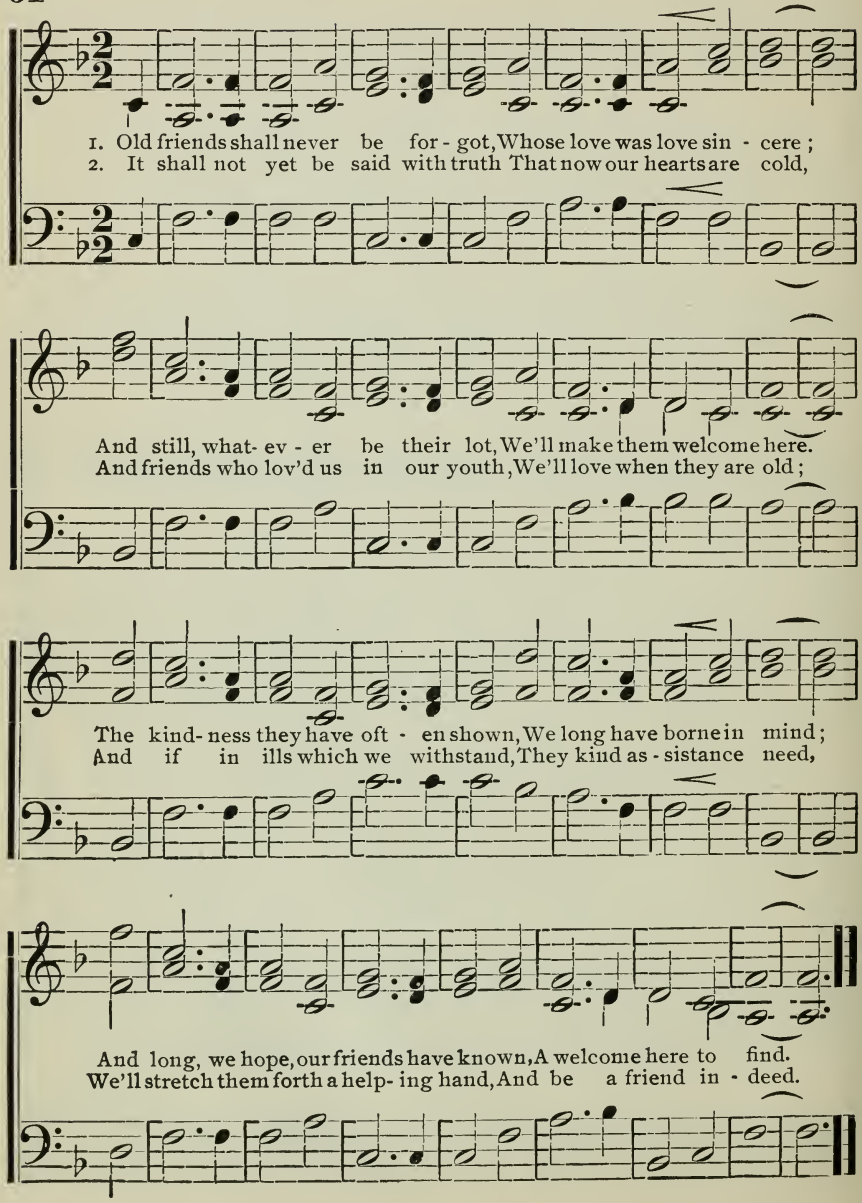
63



## OLD FRIENDS.

Words by W. E. HICKSON. Auld Lang Syne.

64



## SOLFEGGIO.

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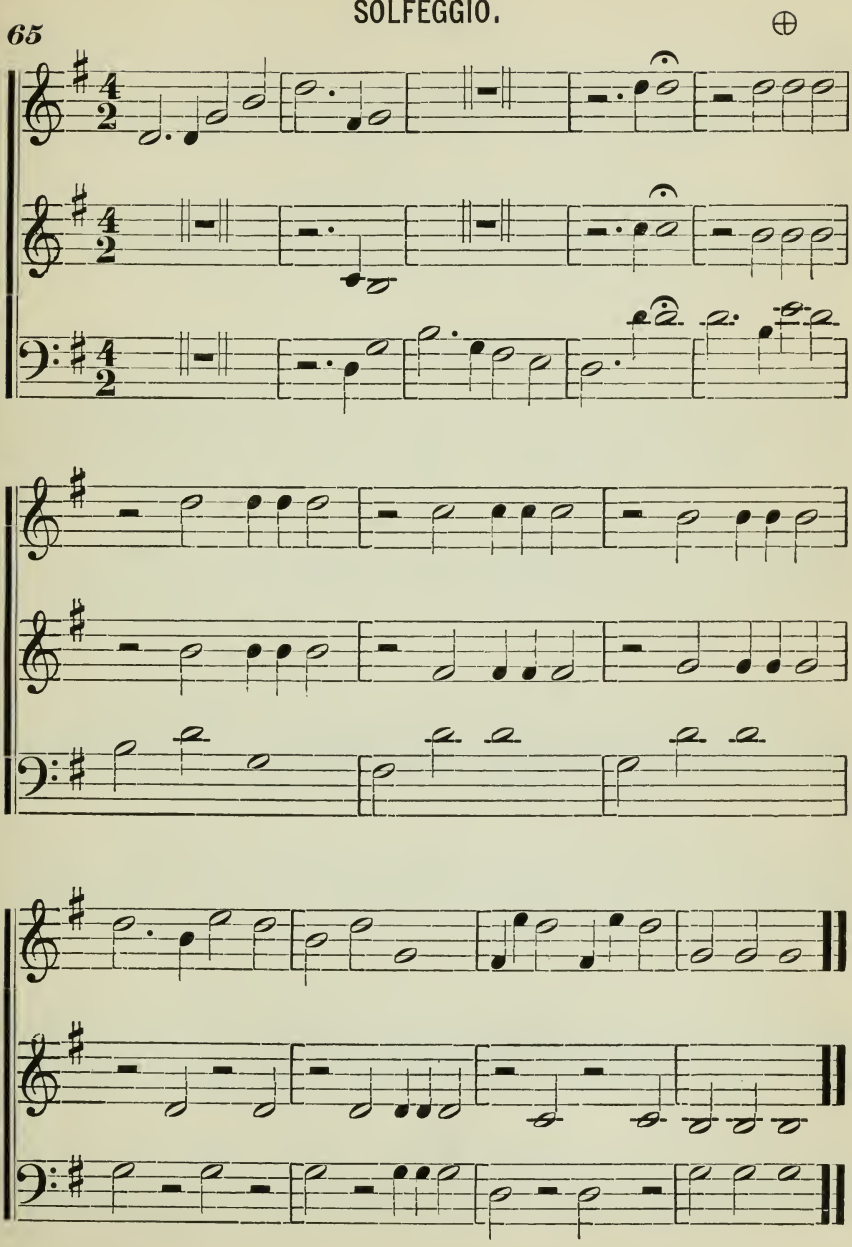
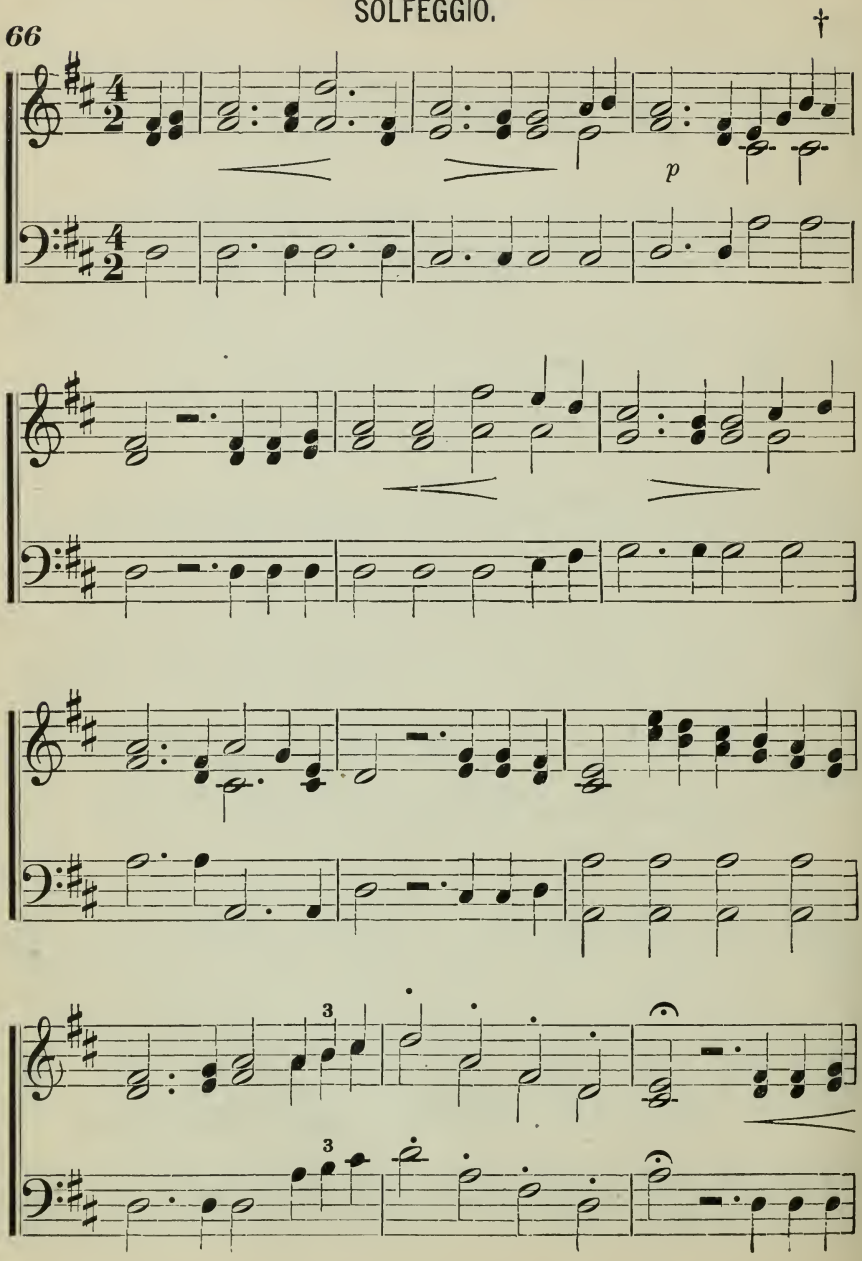
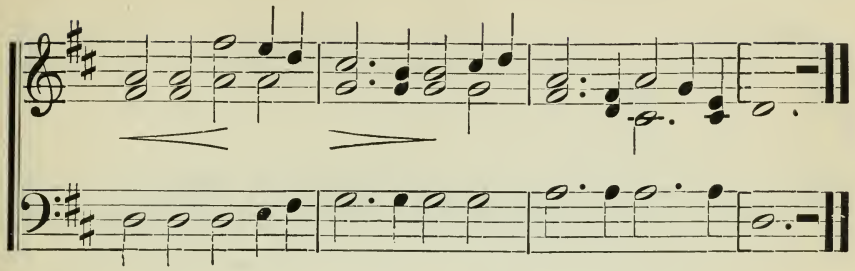


## SOLFEGGIO.

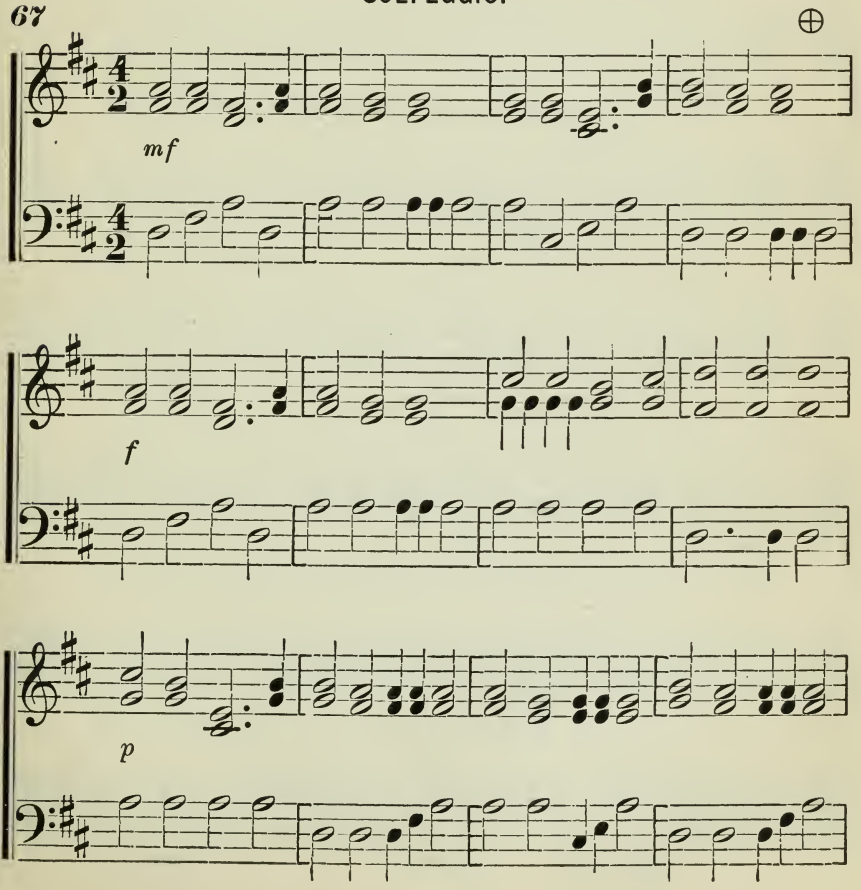
66

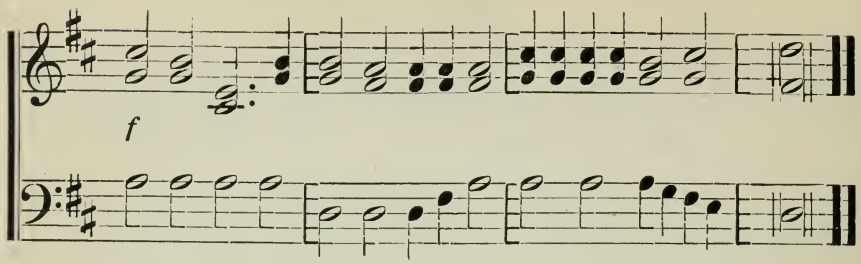




## SOLFEGGIO.

67

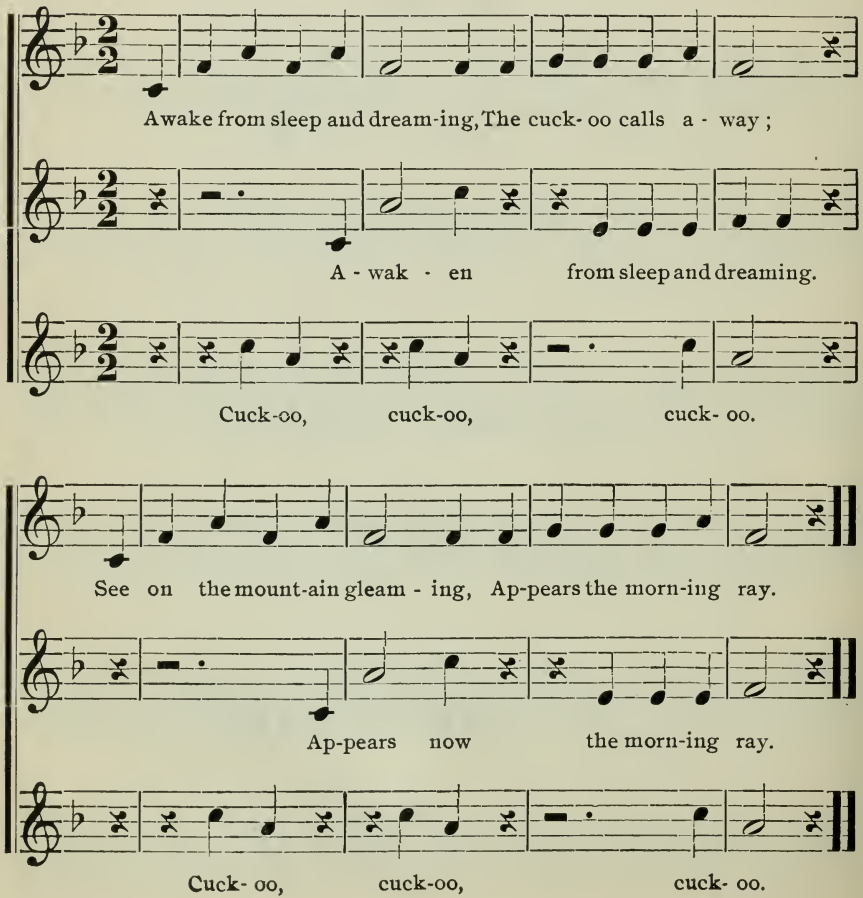





## THE CUCKOO. Round.

68

CARL SCHULTZ.



# CHAPTER V.

## SEVENTHS WITH TWO NOTES TO THE BEAT.

### *GENERAL EXERCISES FOR DAILY PRACTICE.*

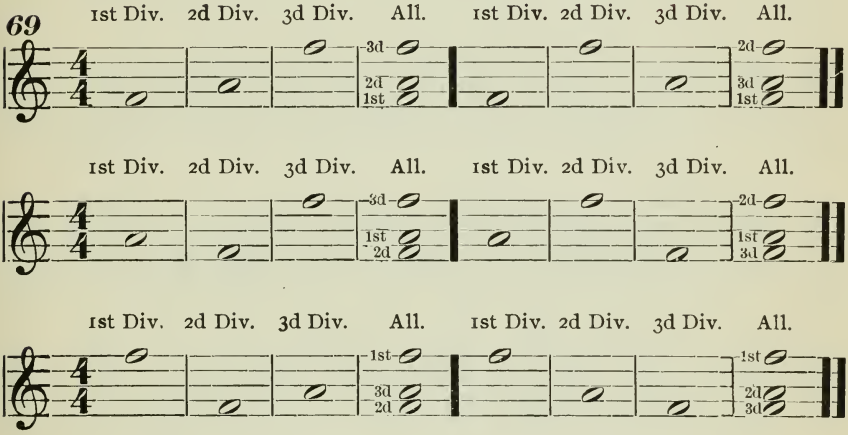
***Scale intervals by number, with vowels O, Oo, &c., dictation exercises with short cadences by syllable, letter, and sound, in all keys on both clefs, chord practice, questions in theory, triple trio singing.***

### CHORD PRACTICE.

†

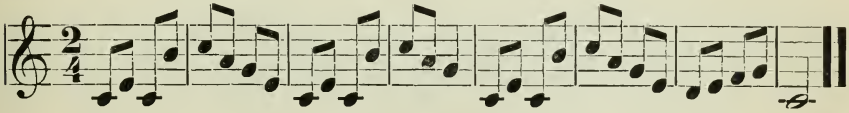
4-6-11.

69




EXERCISES.

70



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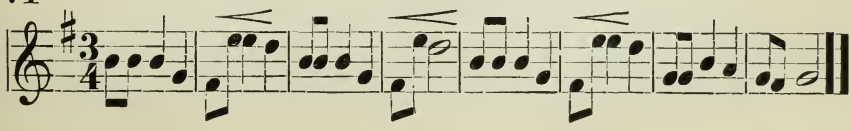

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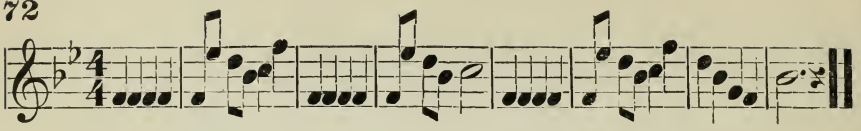

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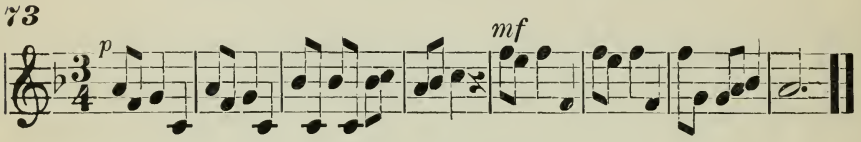


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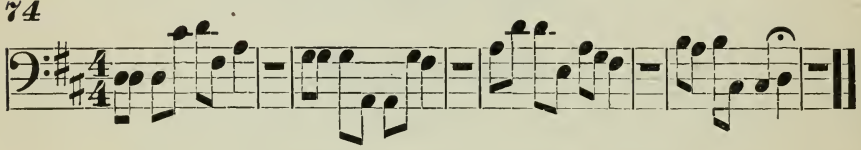

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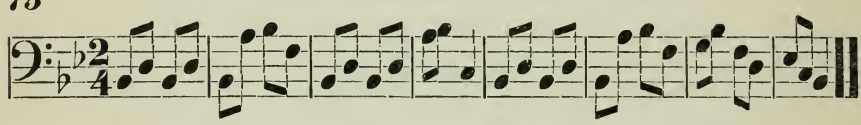

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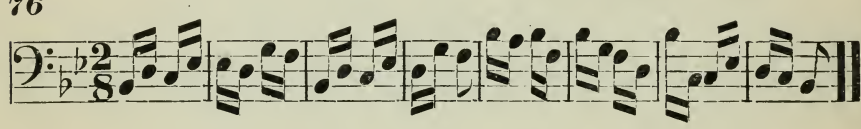

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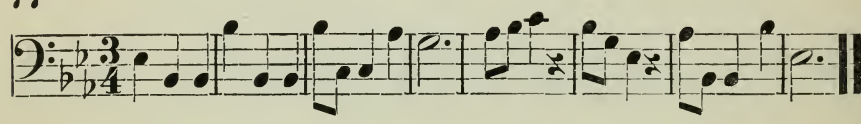

## SUMMER PLEASURES.

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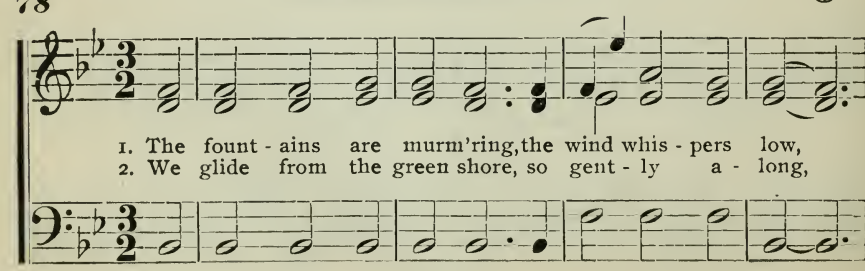

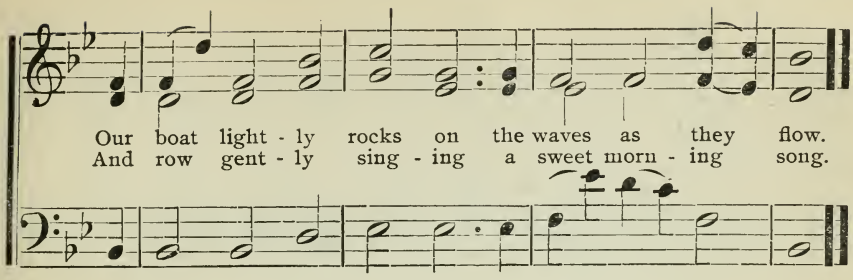


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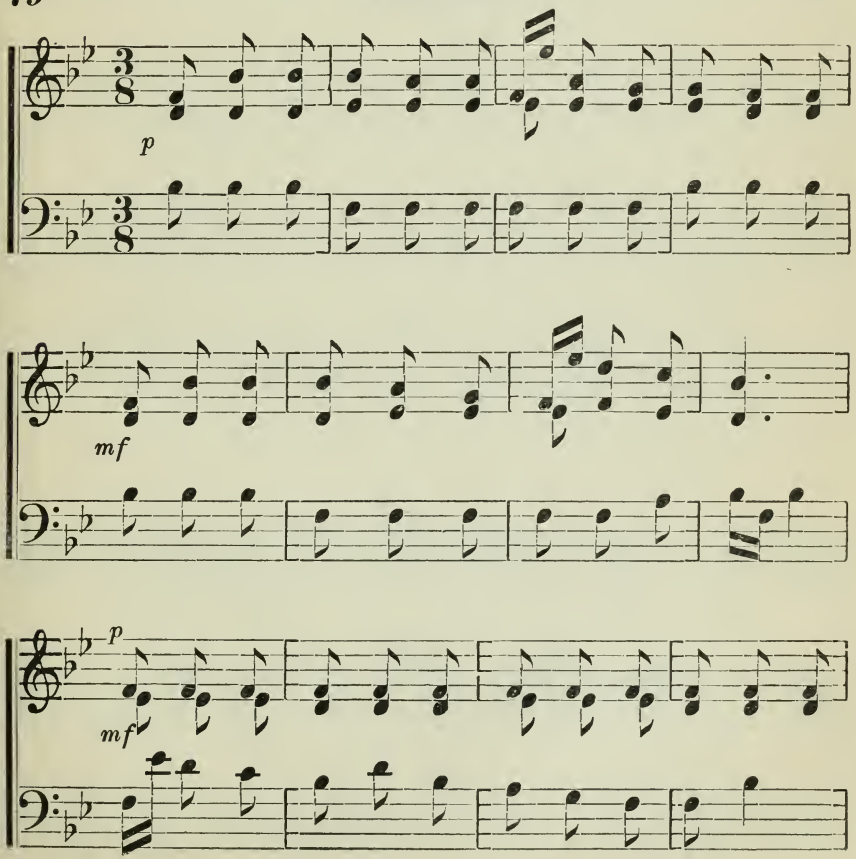

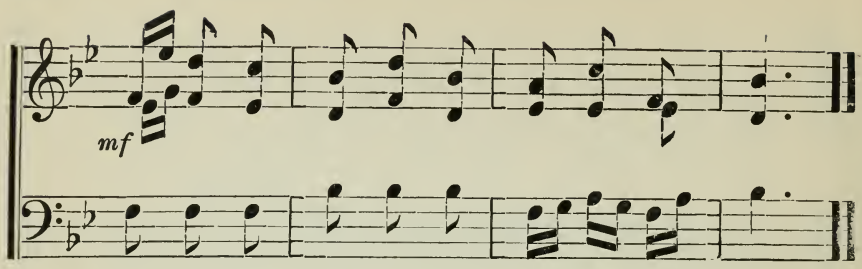


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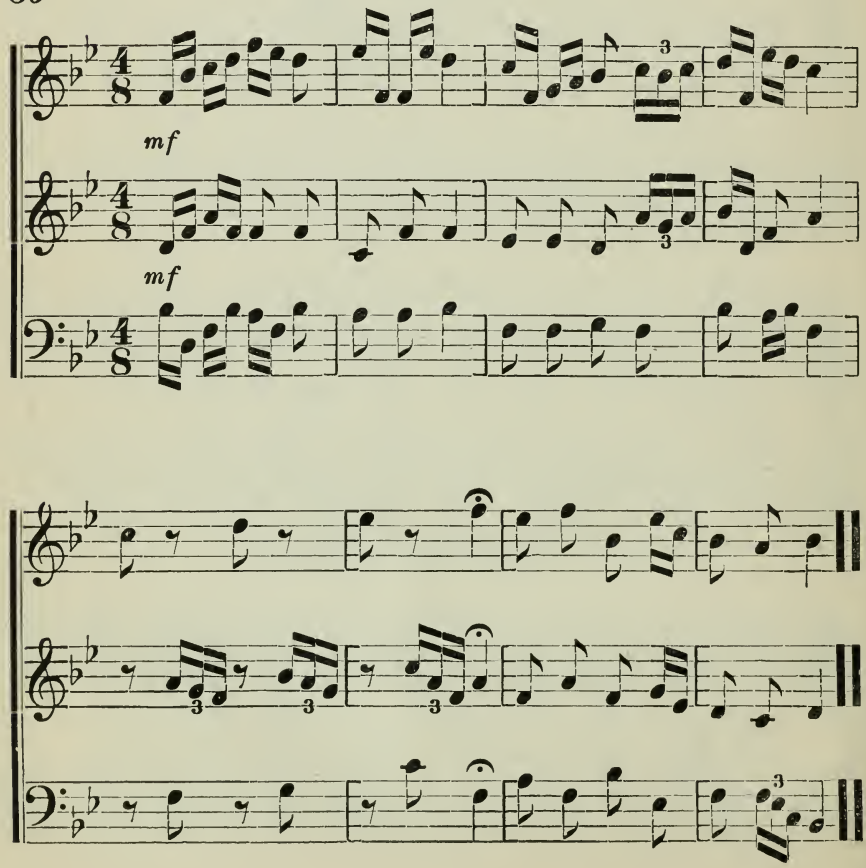
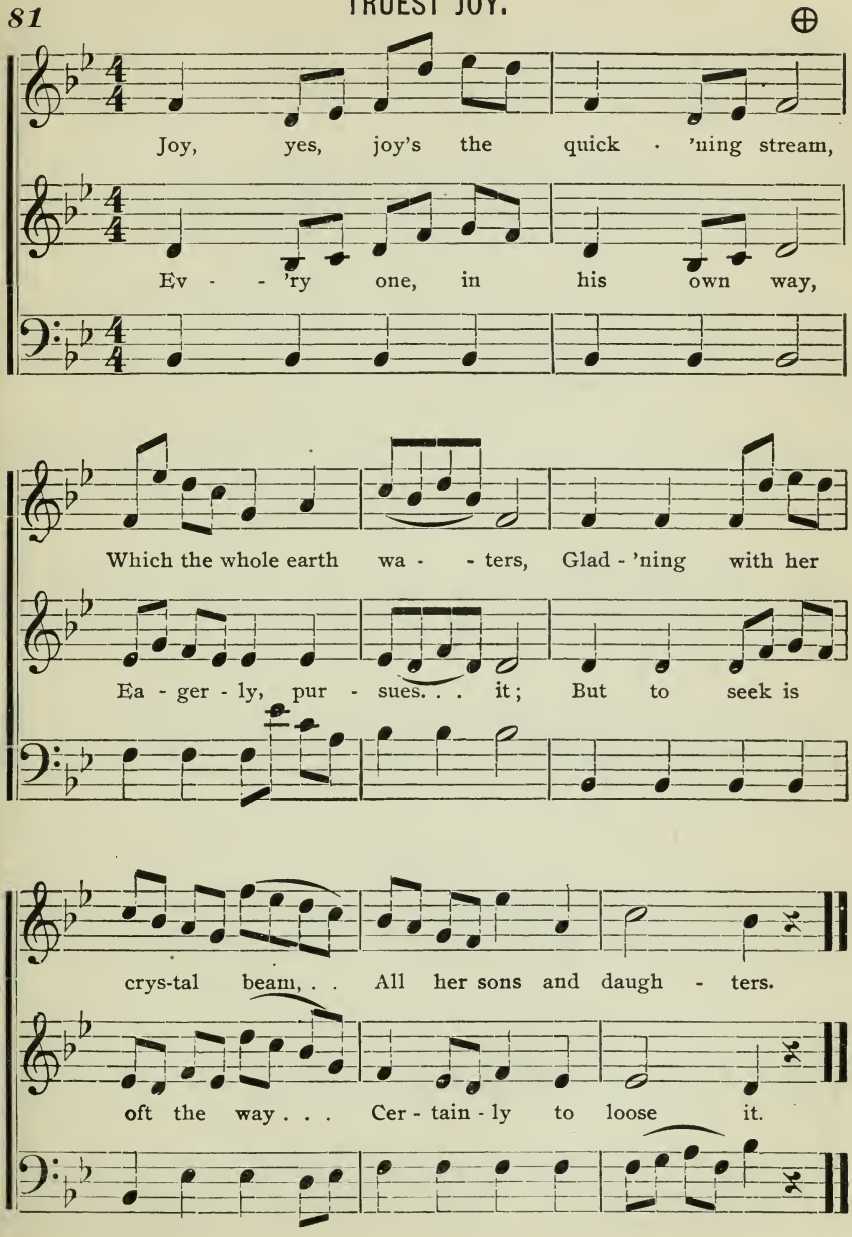
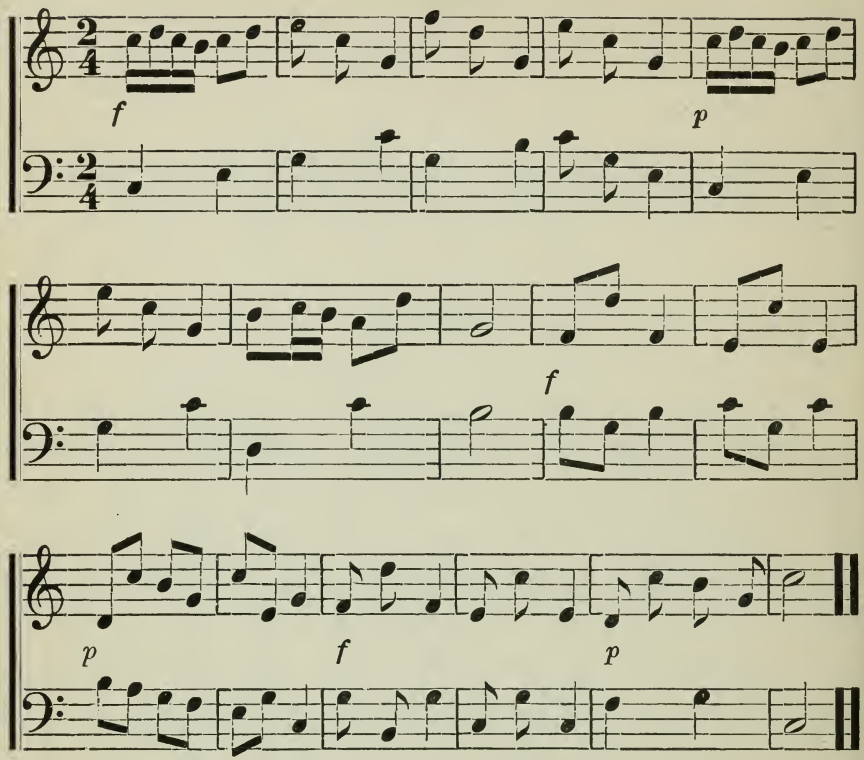


81

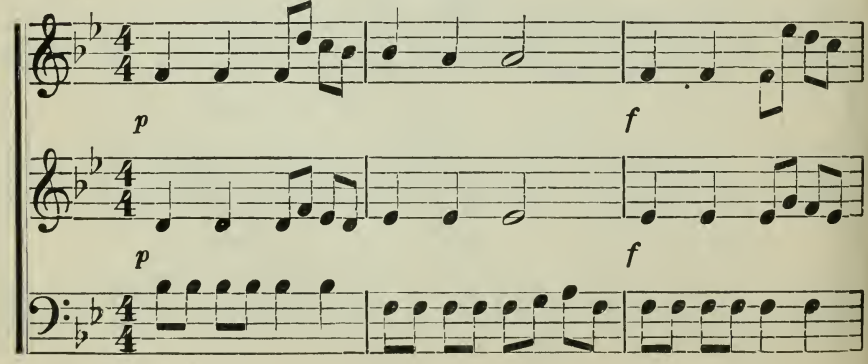
## TRUEST JOY.

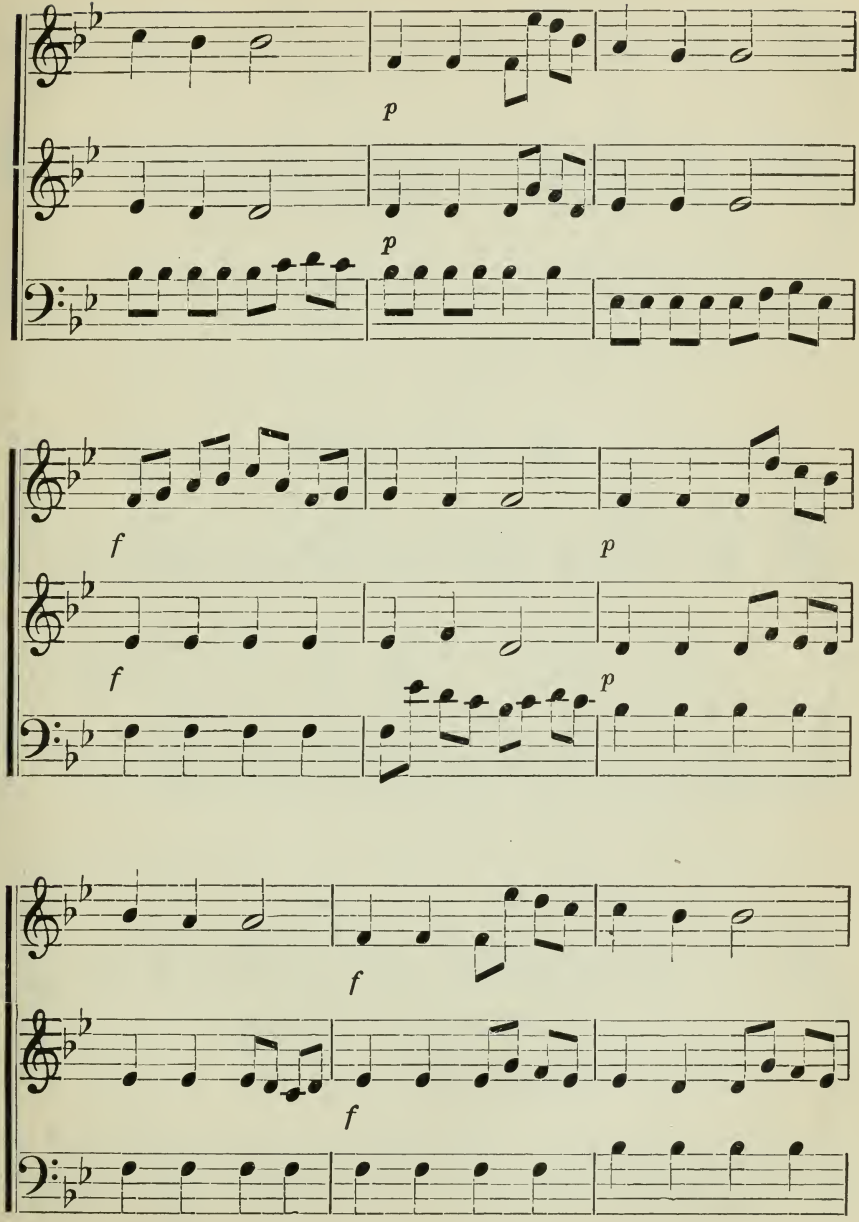


82 SOLFEGGIO. ⊕




83 SOLFEGGIO. ⊕




p
p
f
p
f
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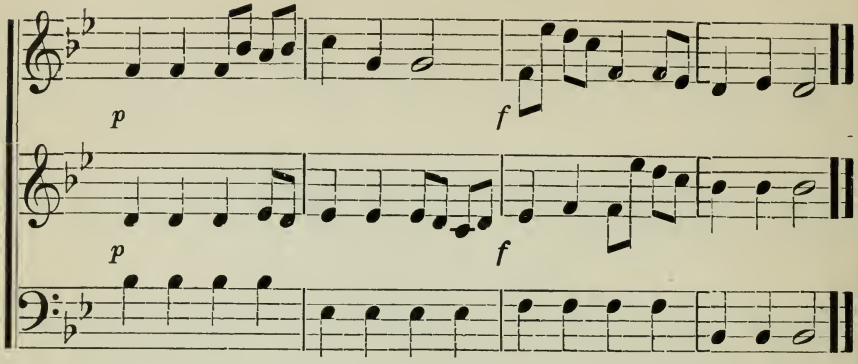
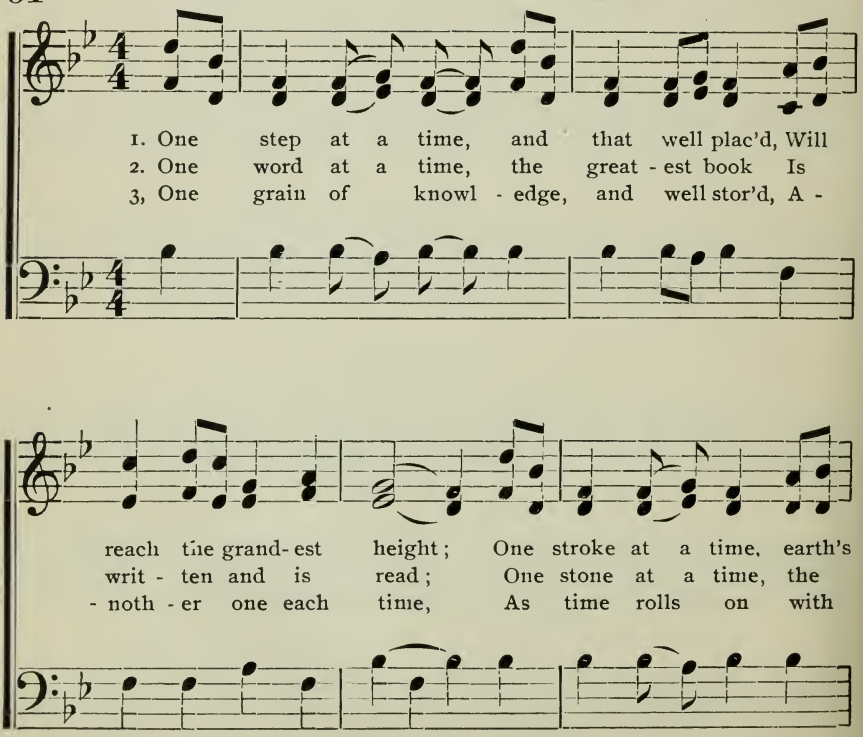
f

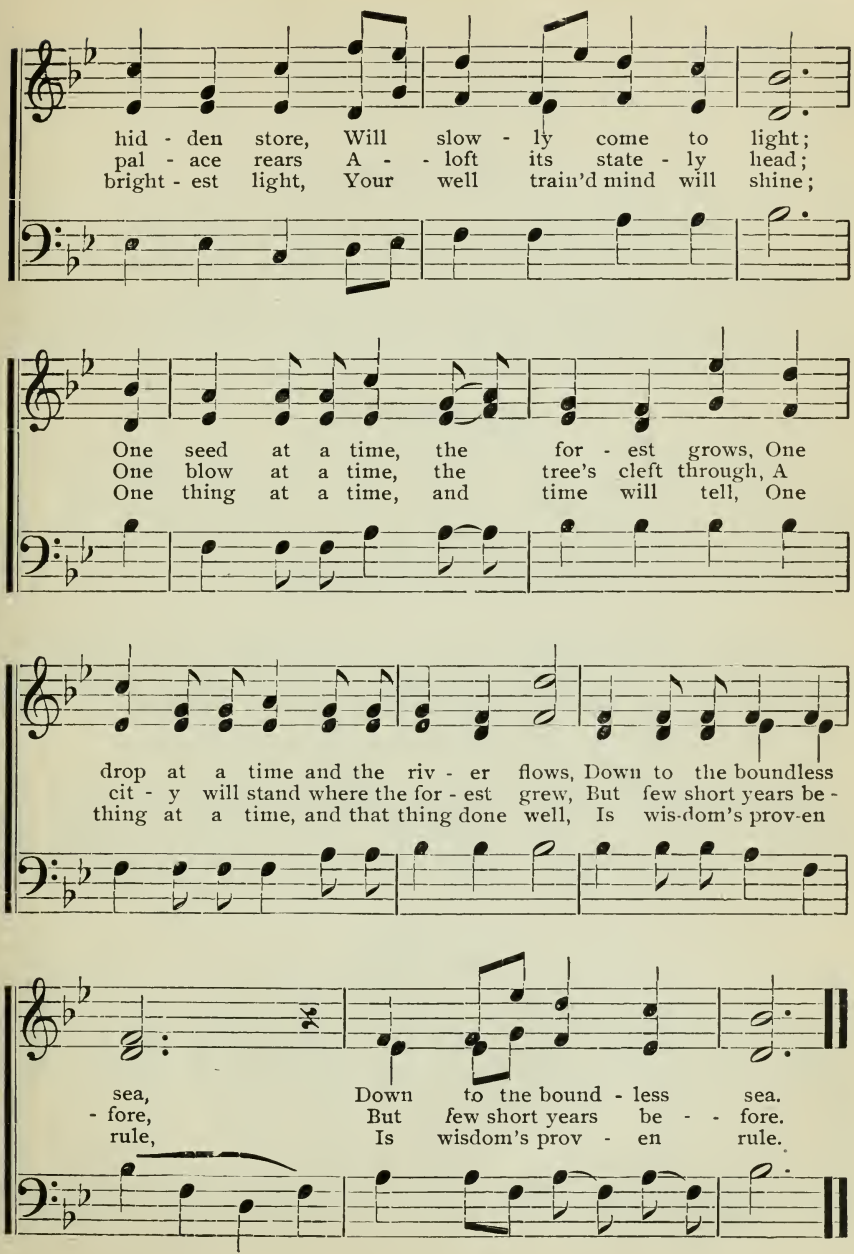



## ONE STEP AT A TIME.

Golden Days.

84




hid - den store, Will slow - ly come to light;
pal - ace rears A - - loft its state - ly head;
bright - est light, Your well train'd mind will shine;
One seed at a time, the for - est grows, One
One blow at a time, the tree's cleft through, A
One thing at a time, and time will tell, One
drop at a time and the riv - er flows, Down to the boundless
cit - y will stand where the for - est grew, But few short years be -
thing at a time, and that thing done well, Is wis-dom's prov-en
sea, Down to the bound - less sea.
- fore, But few short years be - - fore.
rule, Is wisdom's prov - en rule.

# CHAPTER VI

THREE PART MUSIC.

KEYS OF A AND E♭.

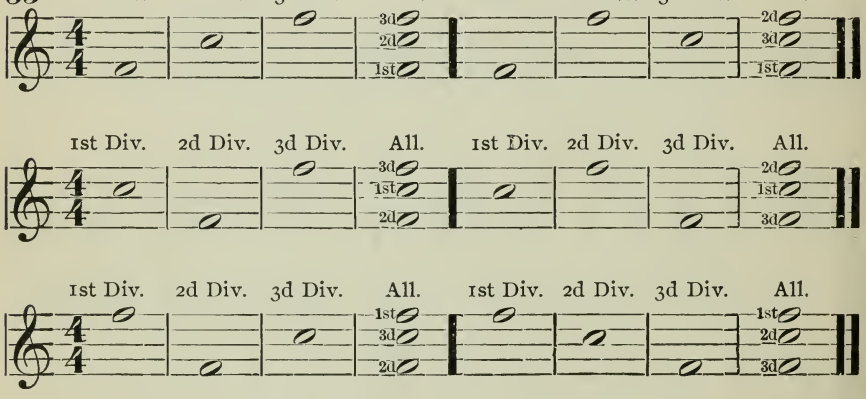
*GENERAL EXERCISES FOR DAILY PRACTICE.*

***Scale intervals by number, with vowel O, oo, &c, dictation exercises with short cadences by syllable, letter, and sound, in all keys on both clefs, chord practice, questions in theory, double trio singing.***

## CHORD PRACTICE. †

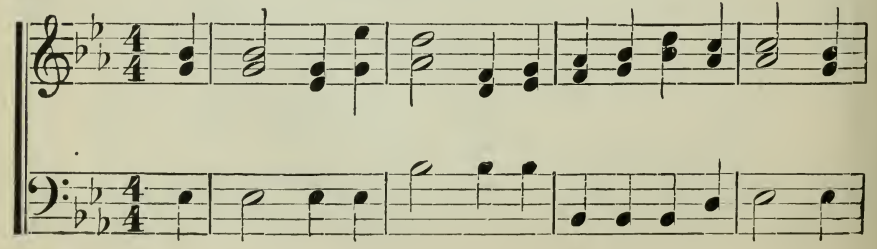
4-8-11.

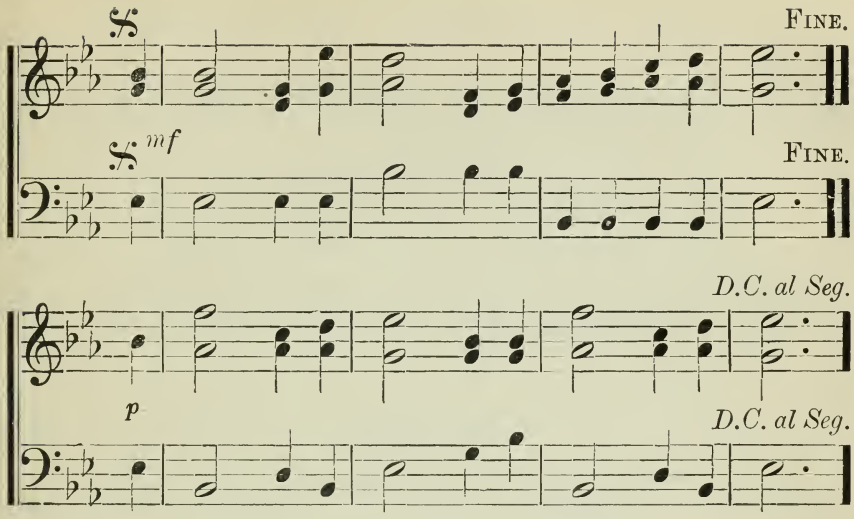
**85**




## SOLFEGGIO. ⊕

**86**

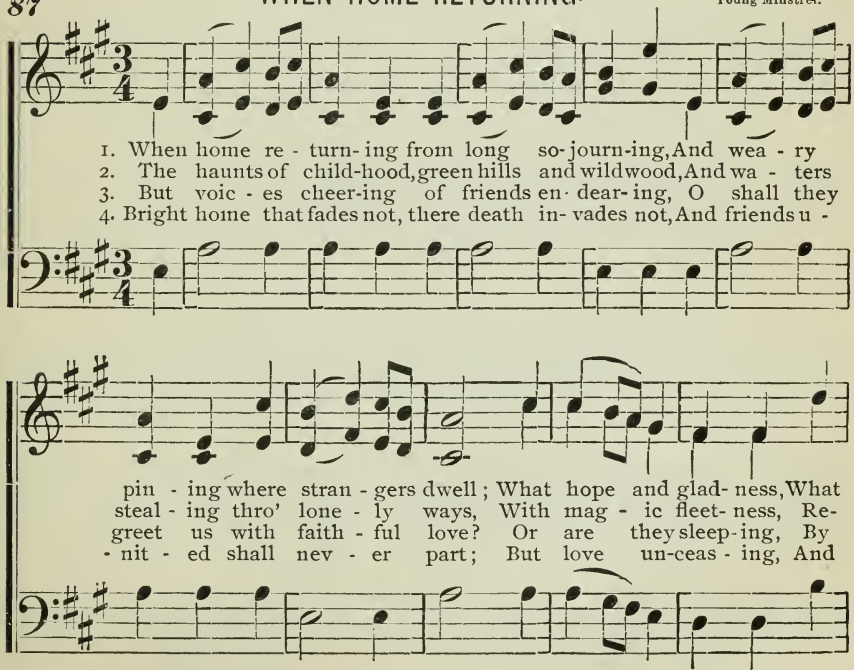


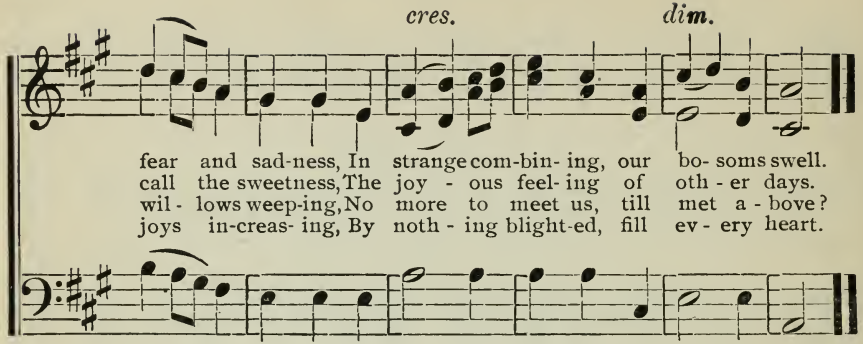



87

## WHEN HOME RETURNING.

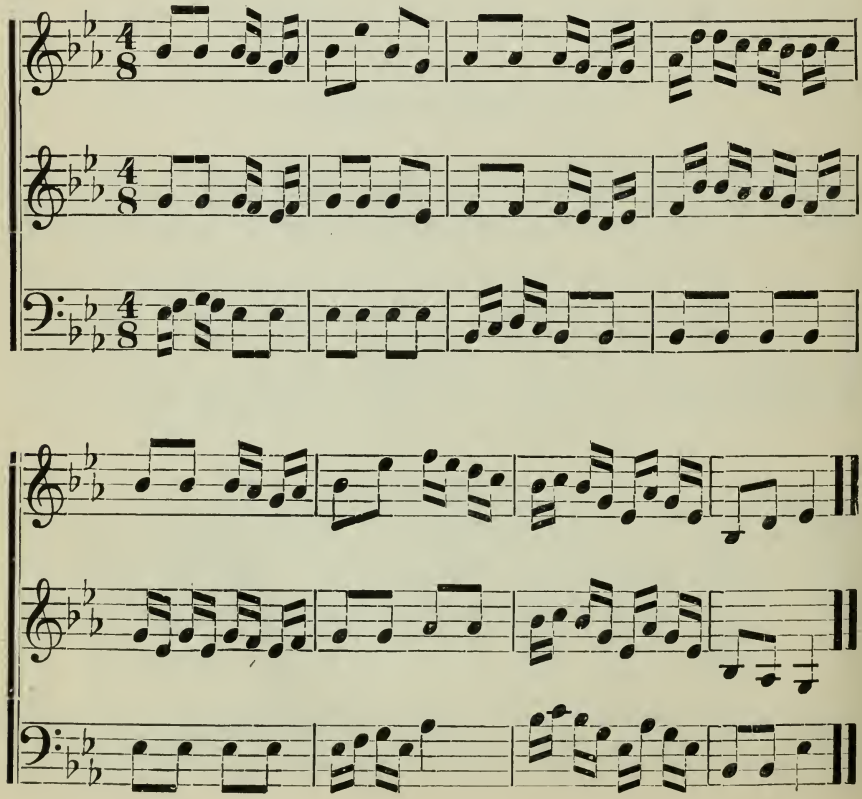
Young Minstrel.






## SOLFEGGIO. ⊕

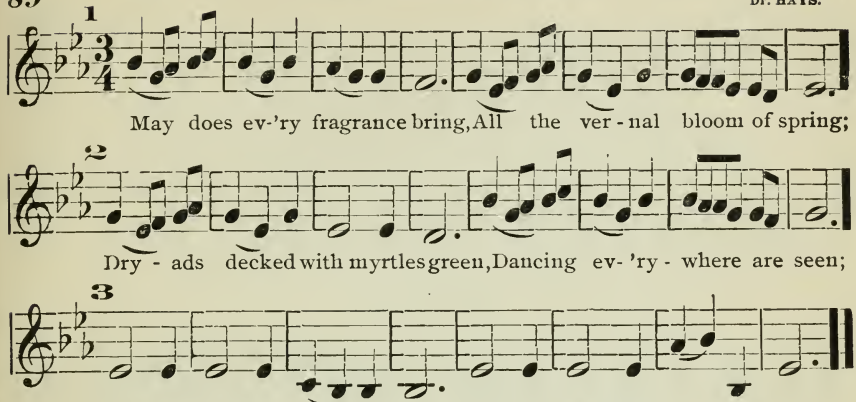
88



## MAY DOES EVERY FRAGRANCE BRING. Round.

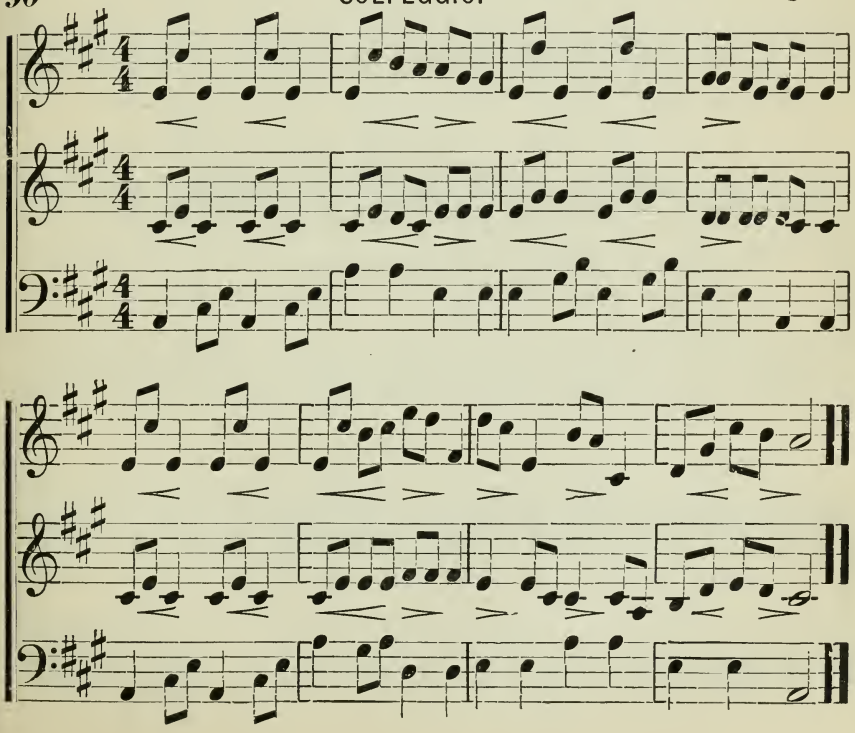
89

Dr. HAYS.



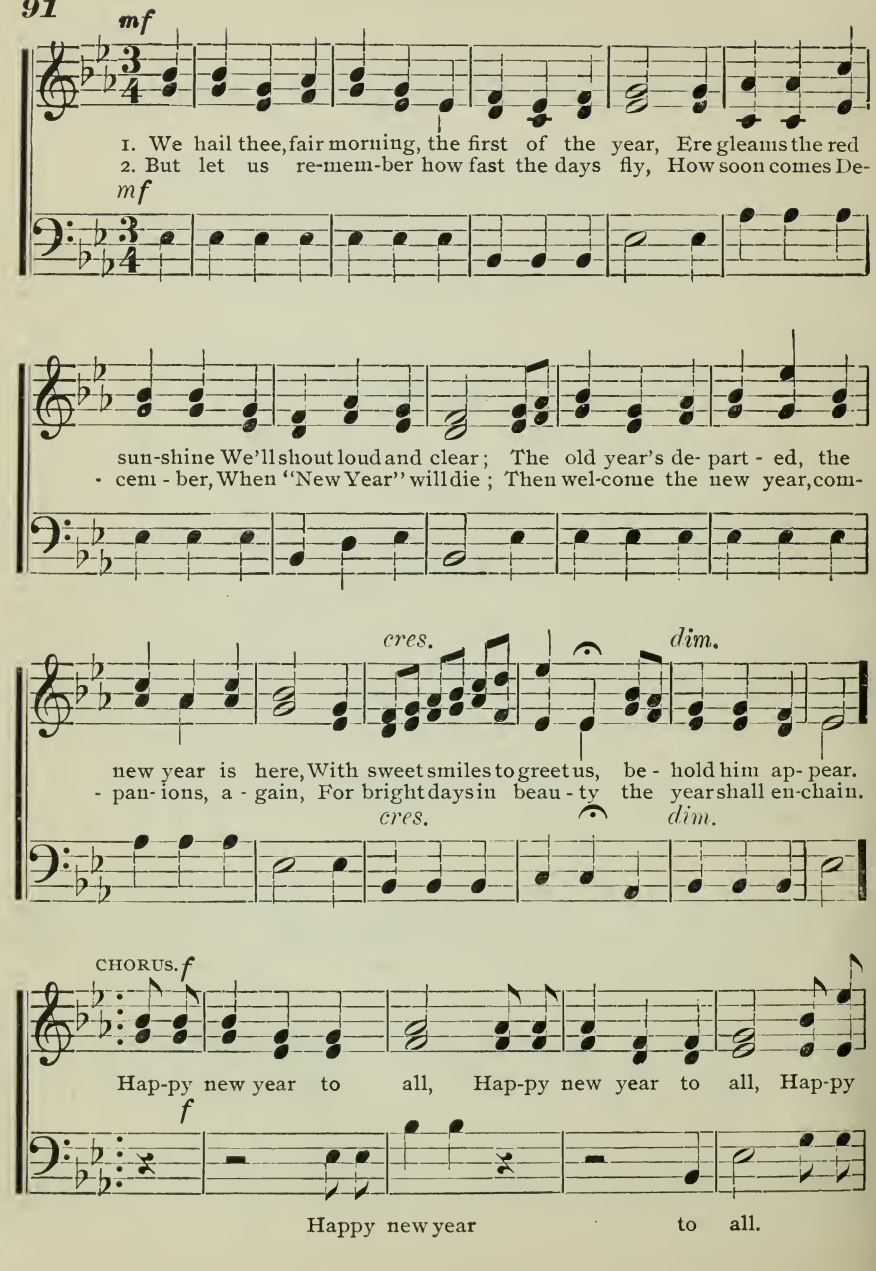

90

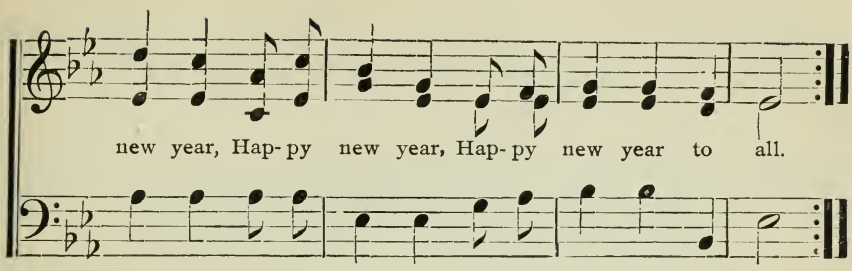
## SOLFEGGIO.



## HAPPY NEW YEAR.

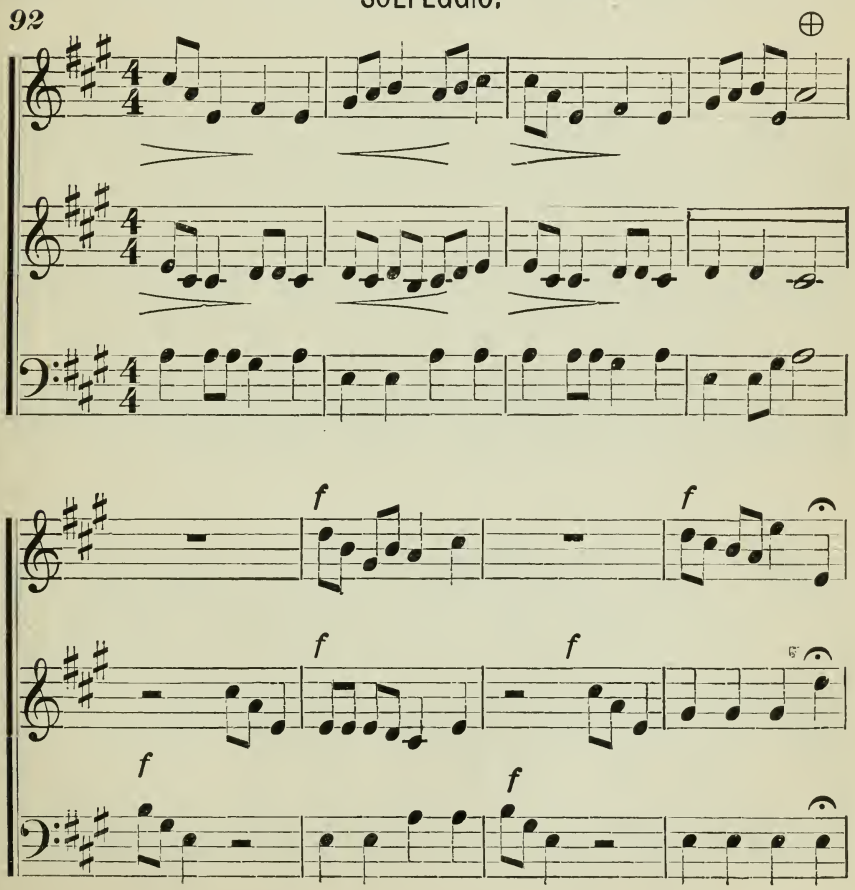
91

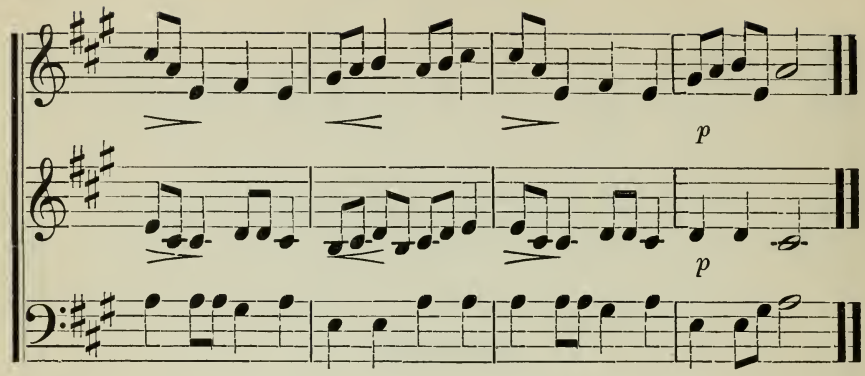





## SOLFEGGIO.

92






93

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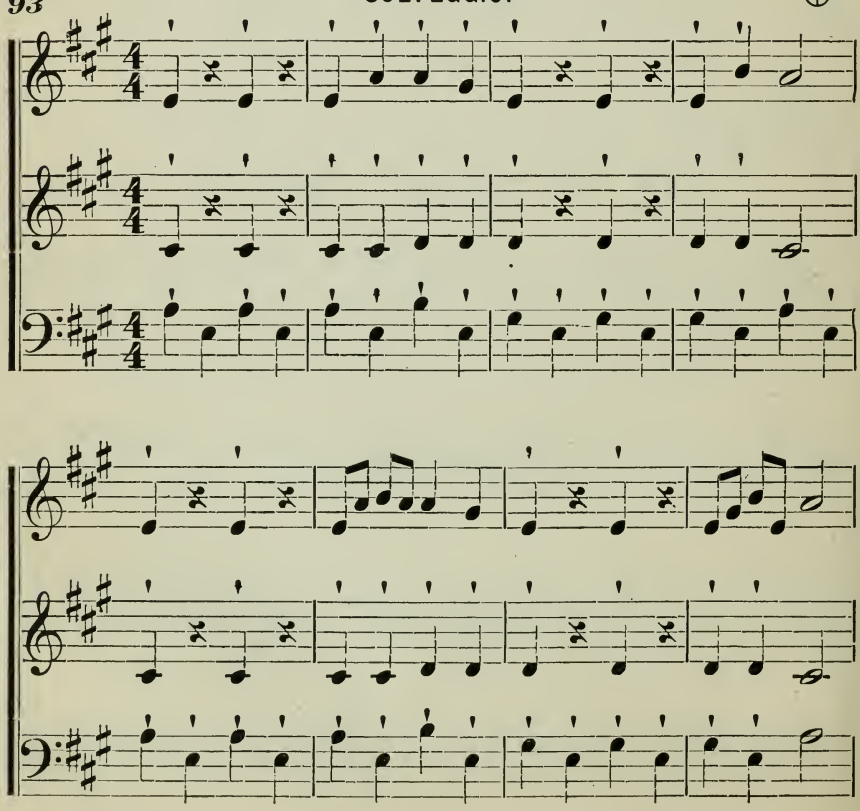
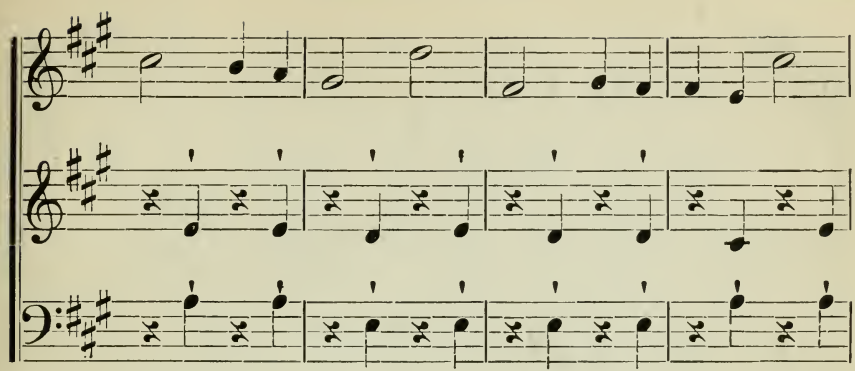
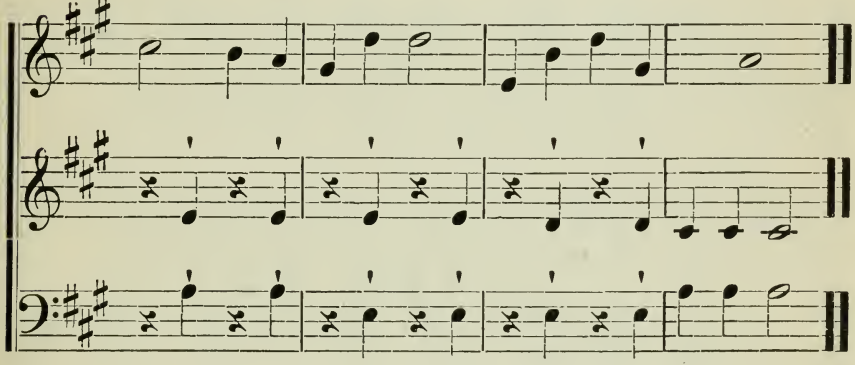
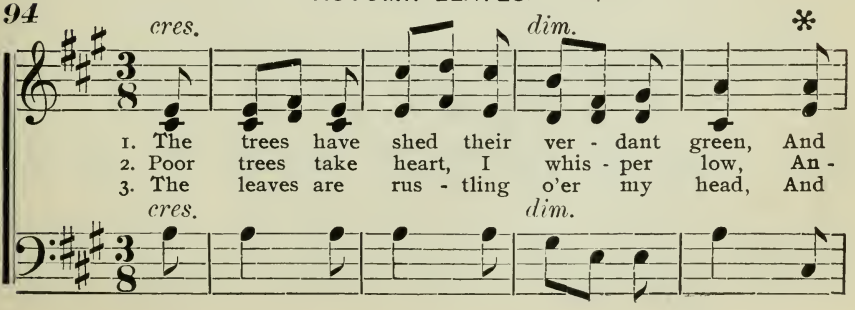


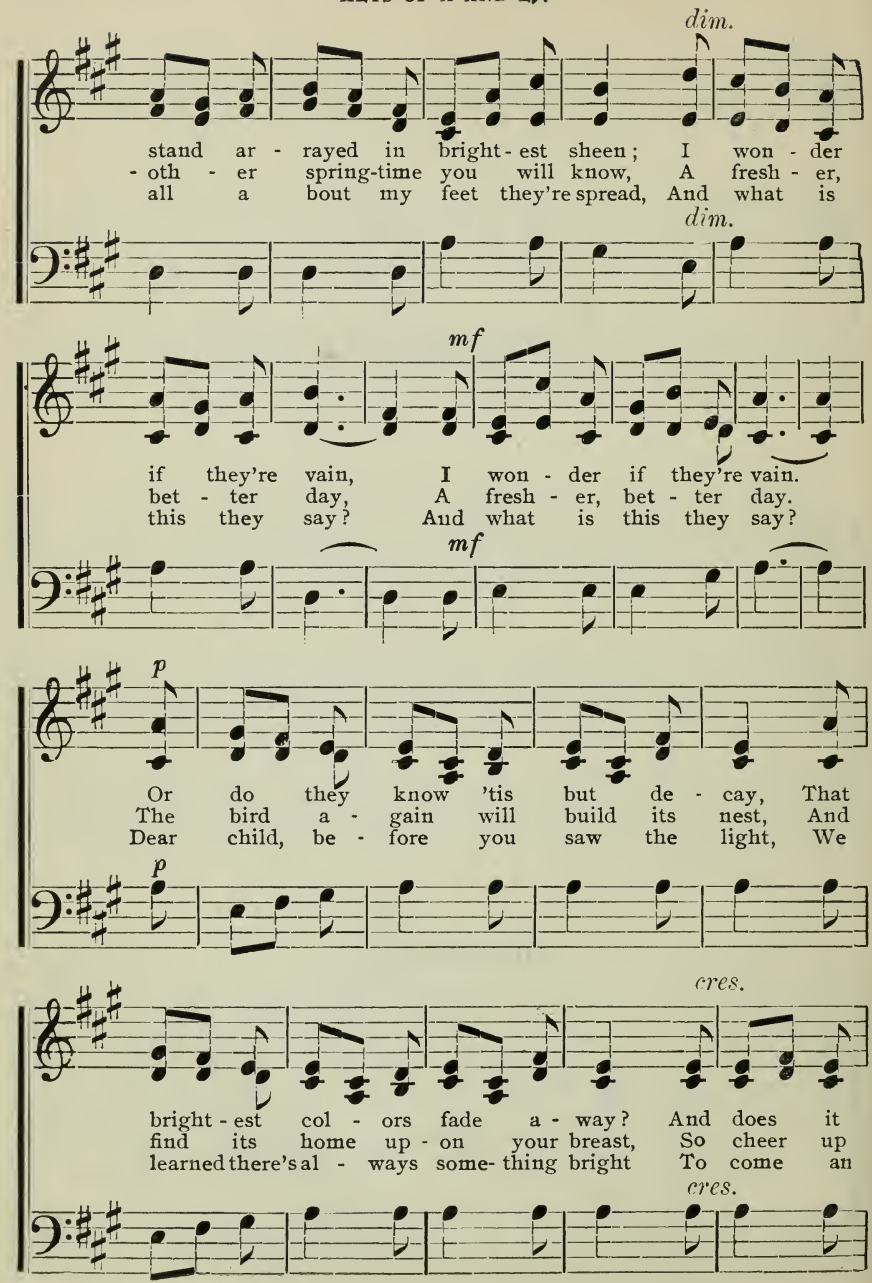


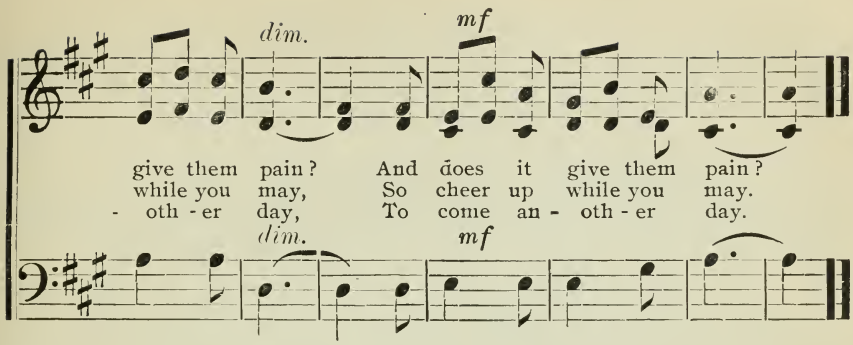


## AUTUMN LEAVES.

94



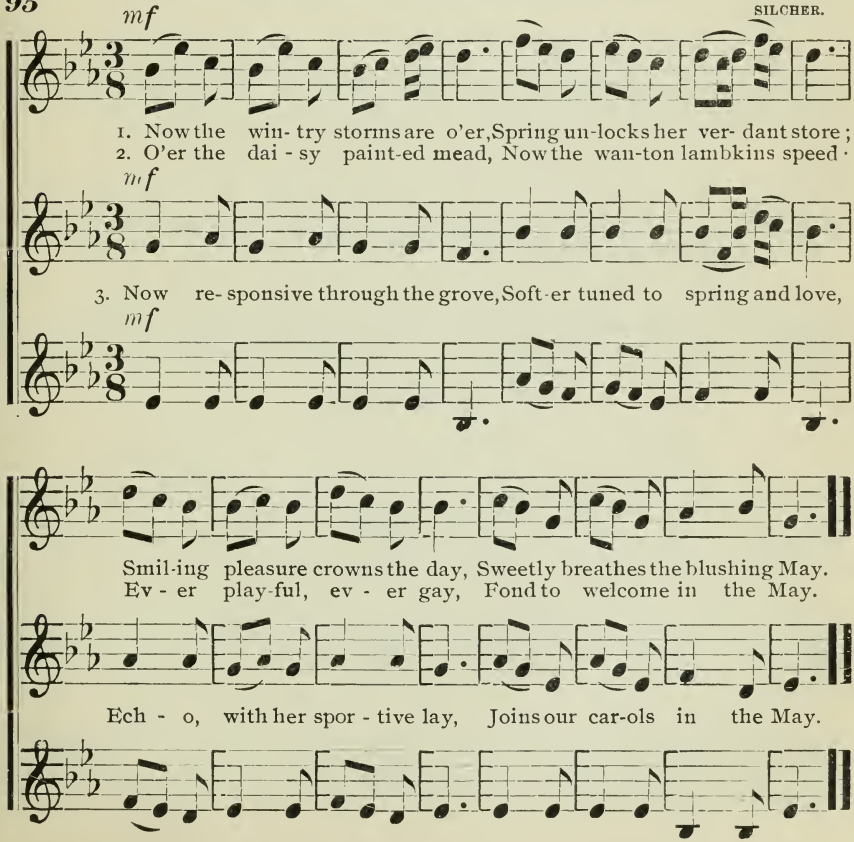

dim.
stand ar - rayed in bright - est sheen; I won - der
- oth - er spring-time you will know, A fresh - er,
all a bout my feet they're spread, And what is
dim.
mf
if they're vain, I won - der if they're vain.
bet - ter day, A fresh - er, bet - ter day.
this they say? And what is this they say?
mf
p
Or do they know 'tis but de - cay, That
The bird a - gain will build its nest, And
Dear child, be - fore you saw the light, We
p
cres.
bright - est col - ors fade a - way? And does it
find its home up - on your breast, So cheer up
learned there's al - ways some - thing bright To come an
cres.




## NOW THE WINTRY STORMS ARE O'ER.

95

SILCHER.



# CHAPTER VII.

## HALF BEATS.

### DOTTED QUARTER NOTES AND RESTS.

When quarter notes and rests receive one beat of the measure, eighth notes and rests receive ***one half beat.***

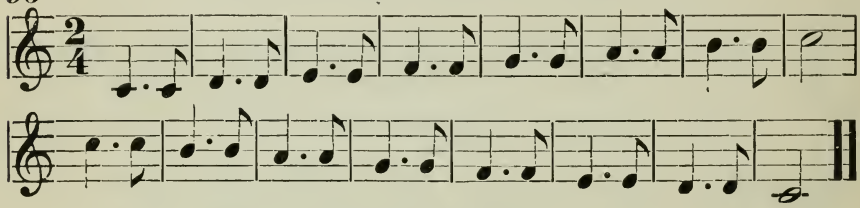
When quarter notes and rests receive one beat of the measure, dotted quarter notes and rests receive ***one beat and a half.***

### *GENERAL EXERCISES FOR DAILY PRACTICE*

***Scale intervals by number, with the vowels O, oo, &c. Dictation exercises with short cadences by syllable, letter, and sound, in all keys and on both clefs. Chord practice, questions in theory, double trio singing.***

EXPLANATORY.—Sing the scale exercise and the $\frac{2}{4}$ exercises which follow in rapid quadruple time at first, then change to double time, singing equally fast while beating much slower; continue this practice until the time of the half beat is thoroughly understood. Chord practice as heretofore; continue practice of exercises with ***La.***

***96*** SCALE EXERCISE WITH HALF BEATS.

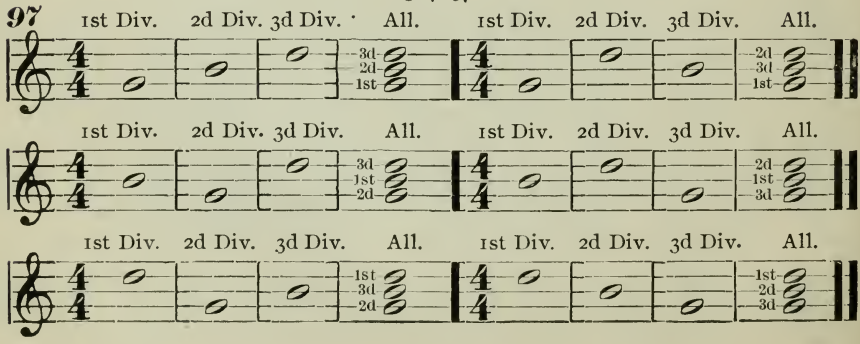


## CHORD PRACTICE.

MAJOR TRIADS FOUNDED ON *FIVE* OF THE SCALE.

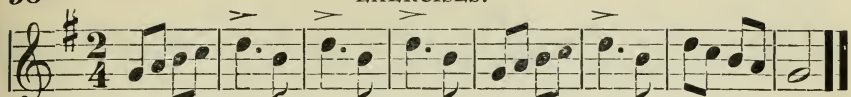
5-7-9.

***97***



EXERCISES.

**98**



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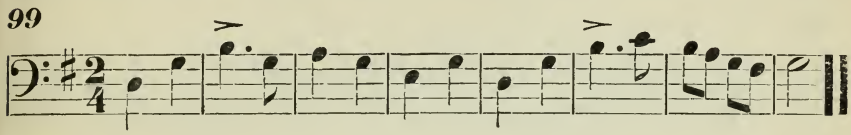

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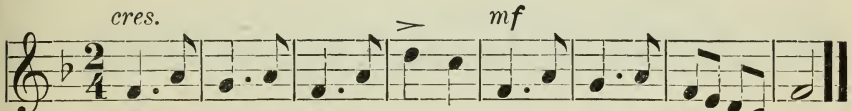


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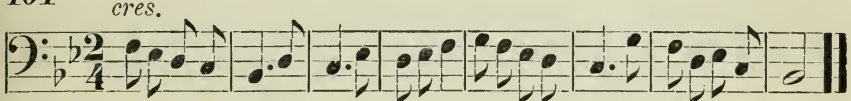


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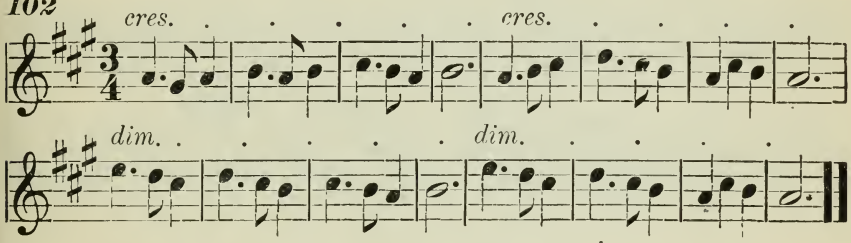
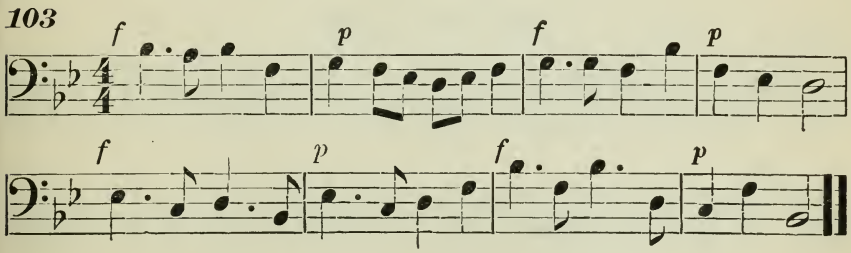
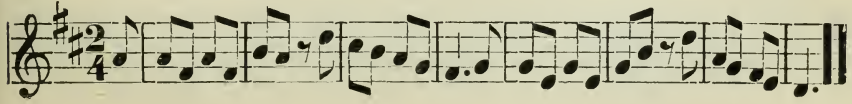



**103**




**104**



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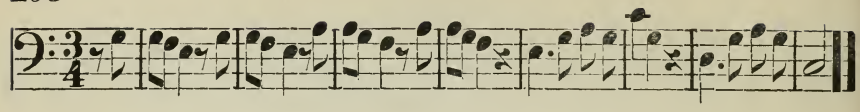

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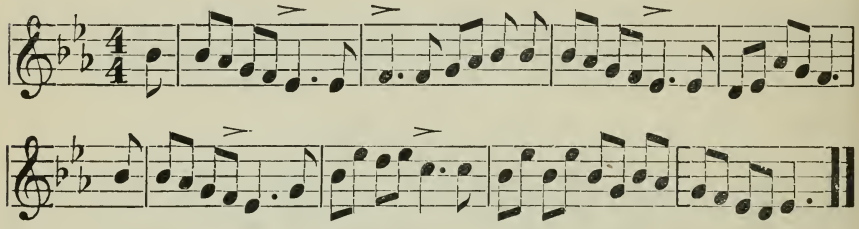

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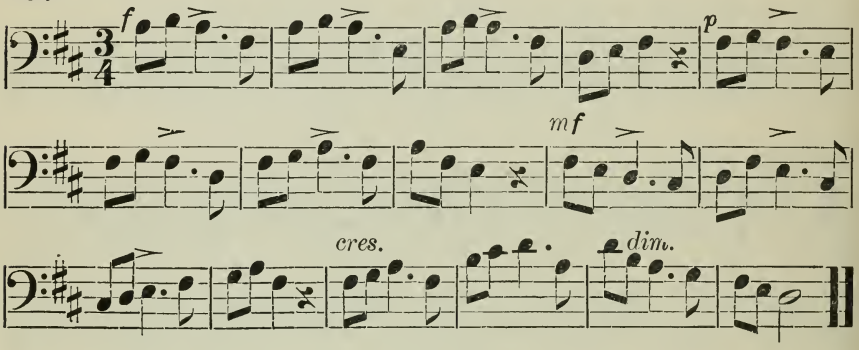
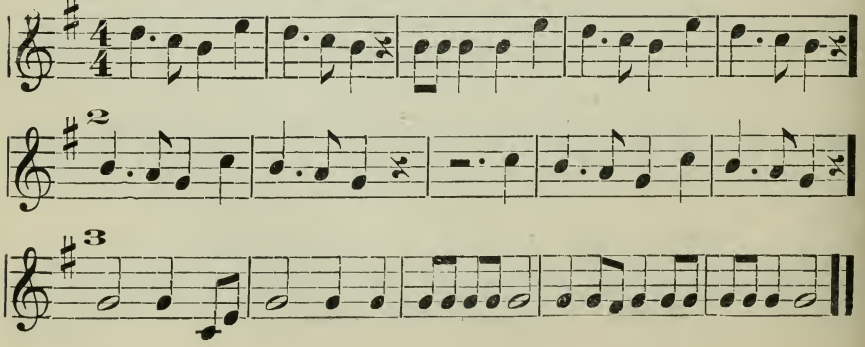
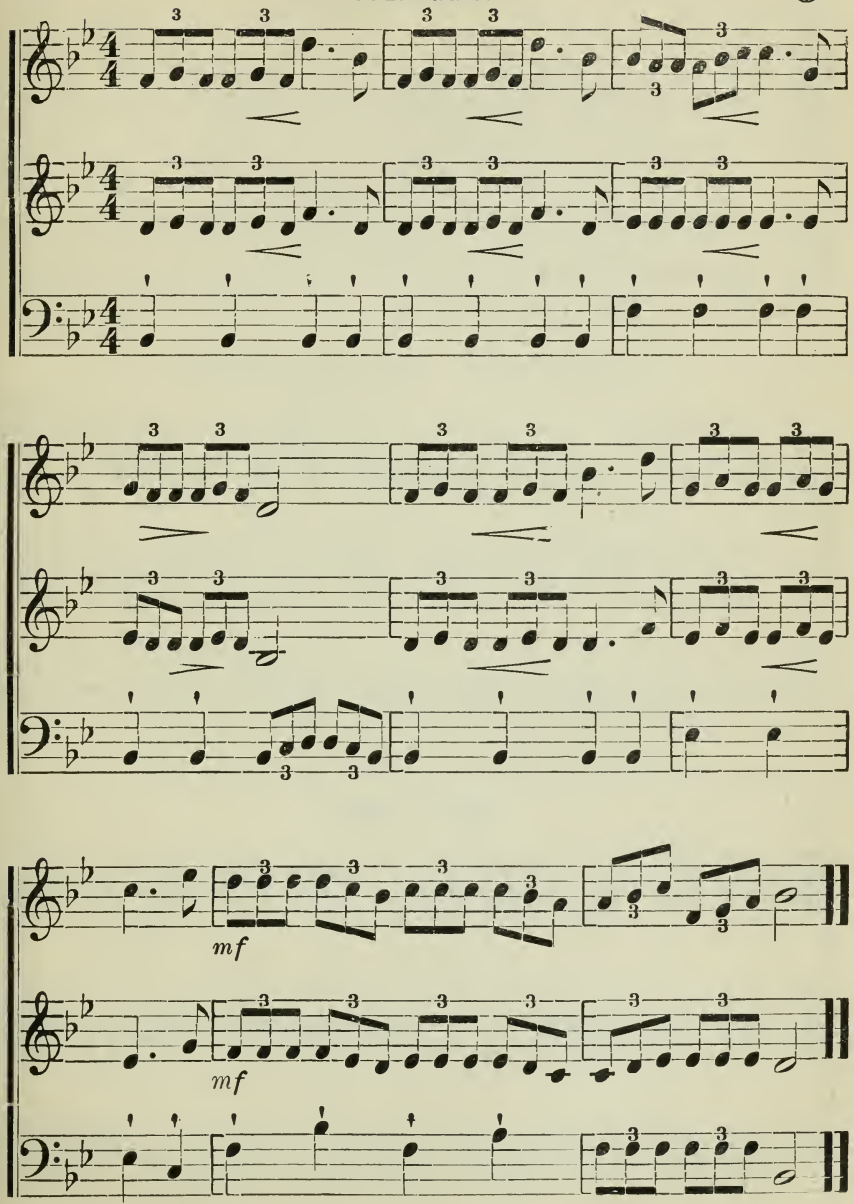



*108* THREE PART ROUND.

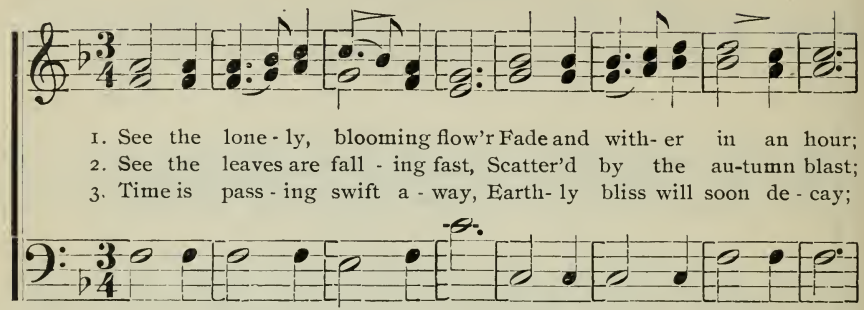


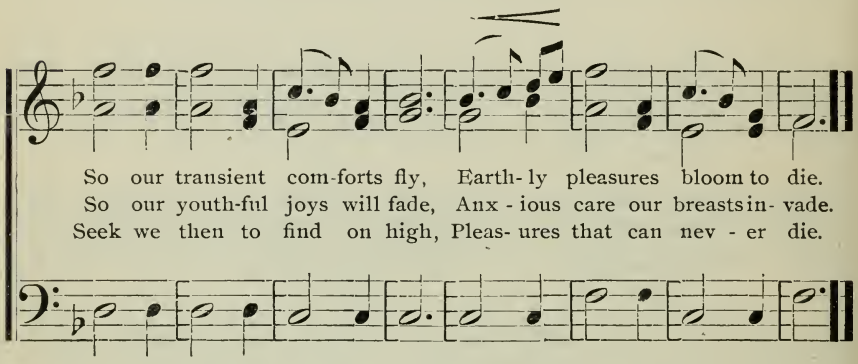
109

## SOLFEGGIO.

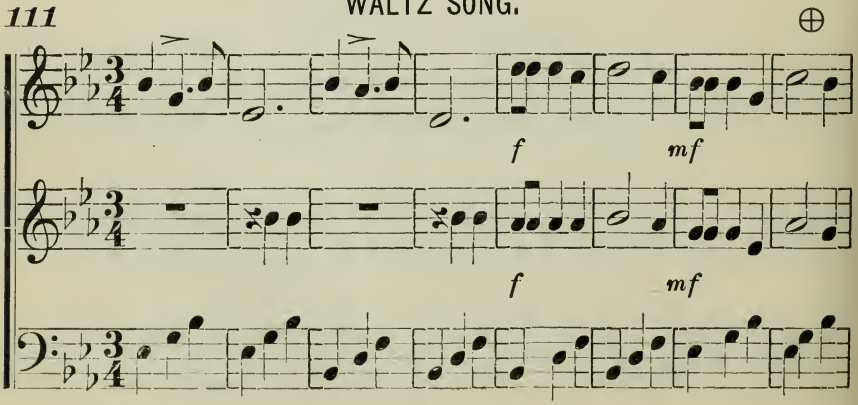


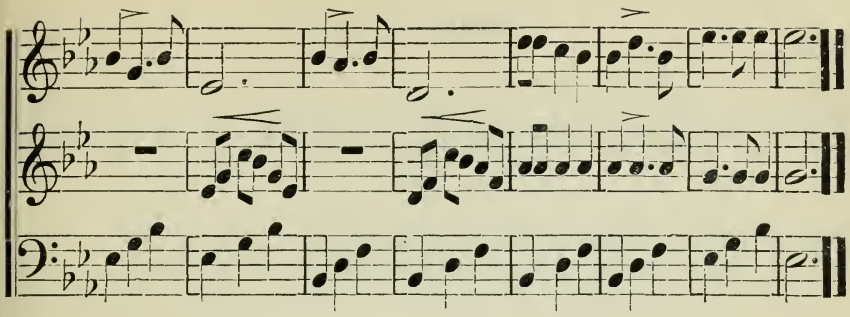
## 110 THE FADING FLOWER.




## 111 WALTZ SONG.





## HUNTING THE HARE. Three Part Round.

112 PURCELL.

1 Sir! pray be so good, Have you seen a boy,

2 There he goes, hark, hark, a-way; He bursts a-cross the open heath, We'll

3 O, I'm spent, I've lost my breath, I'll lie down here and watch them pass. There,

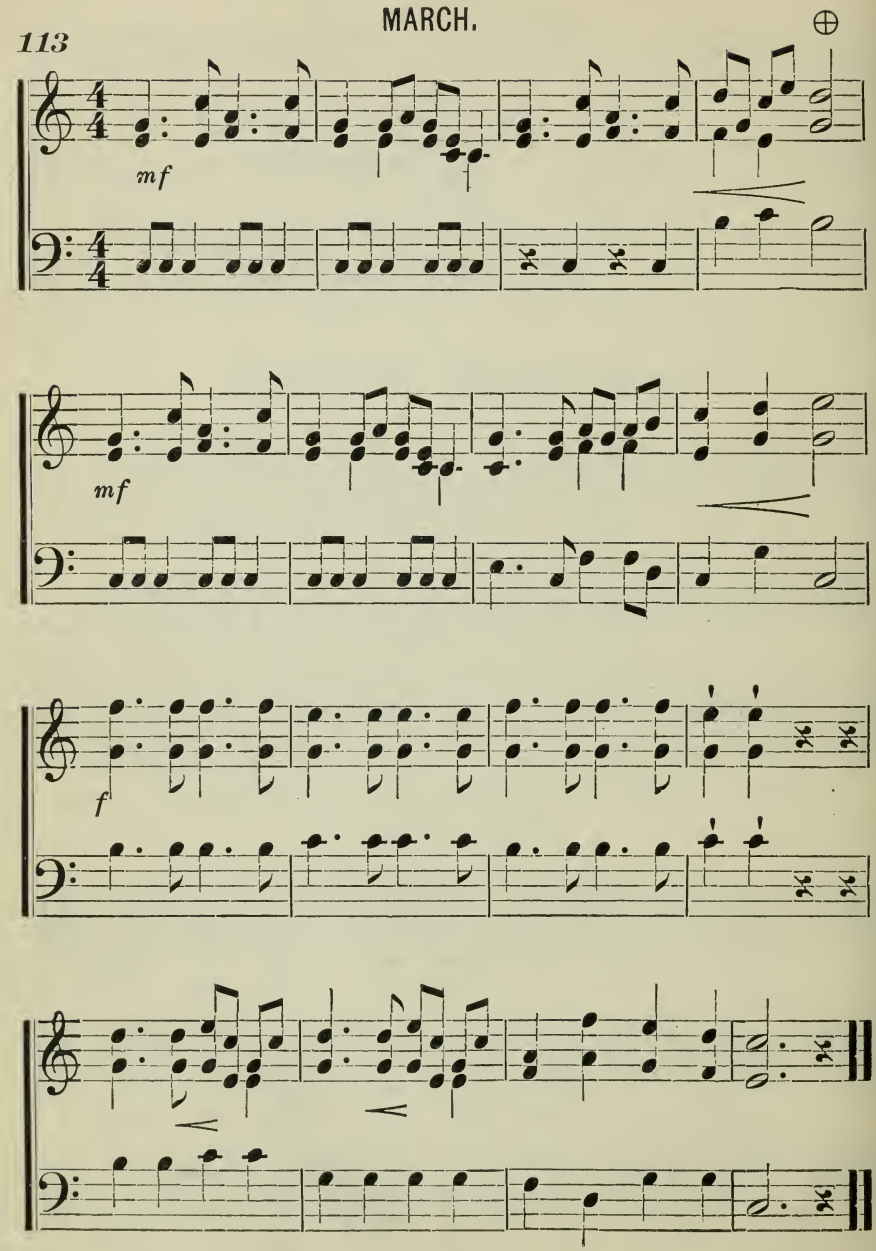
Run - - ning like a hare to - ward the wood?

run him down be - fore he hides be - neath the wood.

there, a lit - tle boy can hide in a tuft of grass.

## MARCH.

113



## TRAILING ARBUTUS.

**114** M. H.

*mf*

1. Trail - ing ar - bu - tus, fra-grant and fair, Tell- ing of
2. Flow - ers like an - gels, born in dis- guise, Bring-ing fresh
3. Tell - ing of good - ness, un-chang-ing love, Frag- ile and

*mf*

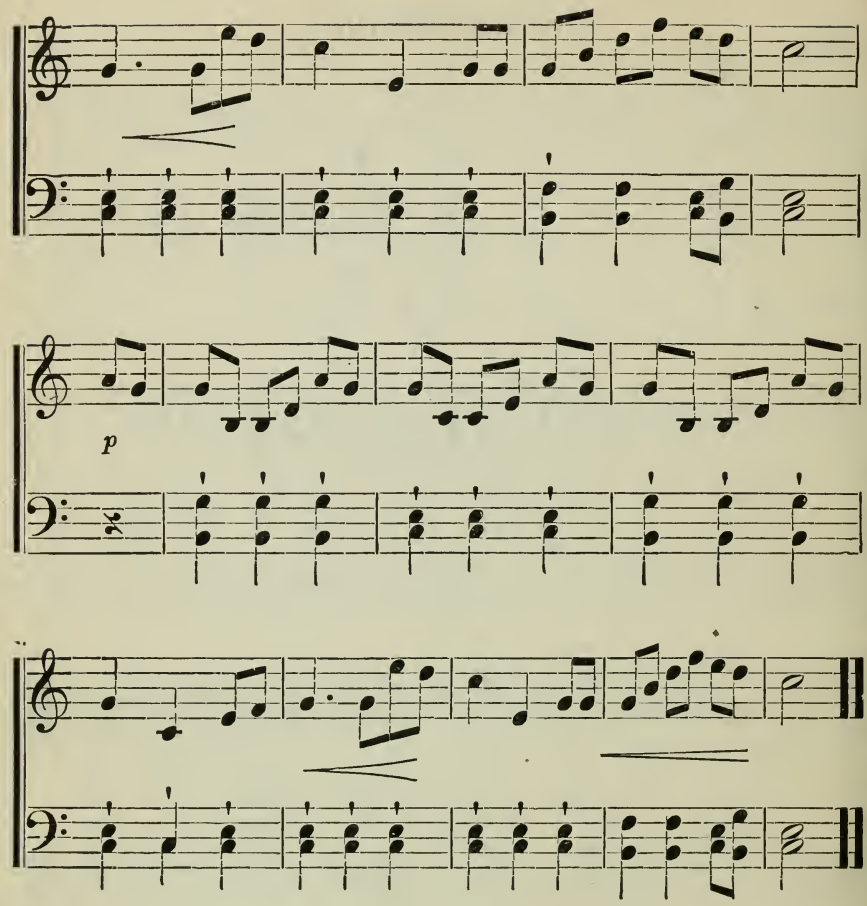
spring time, dew - y and rare, Up from the earth mould,
beau - ty down from the skies. What is your mis - sion,
fair, our dull hearts to move. Beau - ti - ful flow - ers

beau - ti - ful, sweet, Com-eth the blos - som here at our feet.
low - ly and sweet, Beau- ti - ful flow - ers, here at our feet?
love - ly re-treat, God's love is shin - ing here at our feet.

## SOLFEGGIO

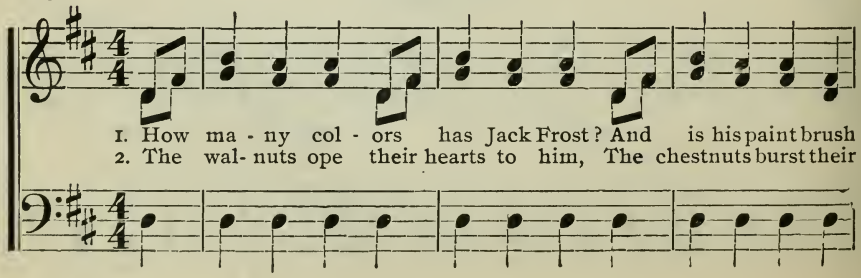
**115**

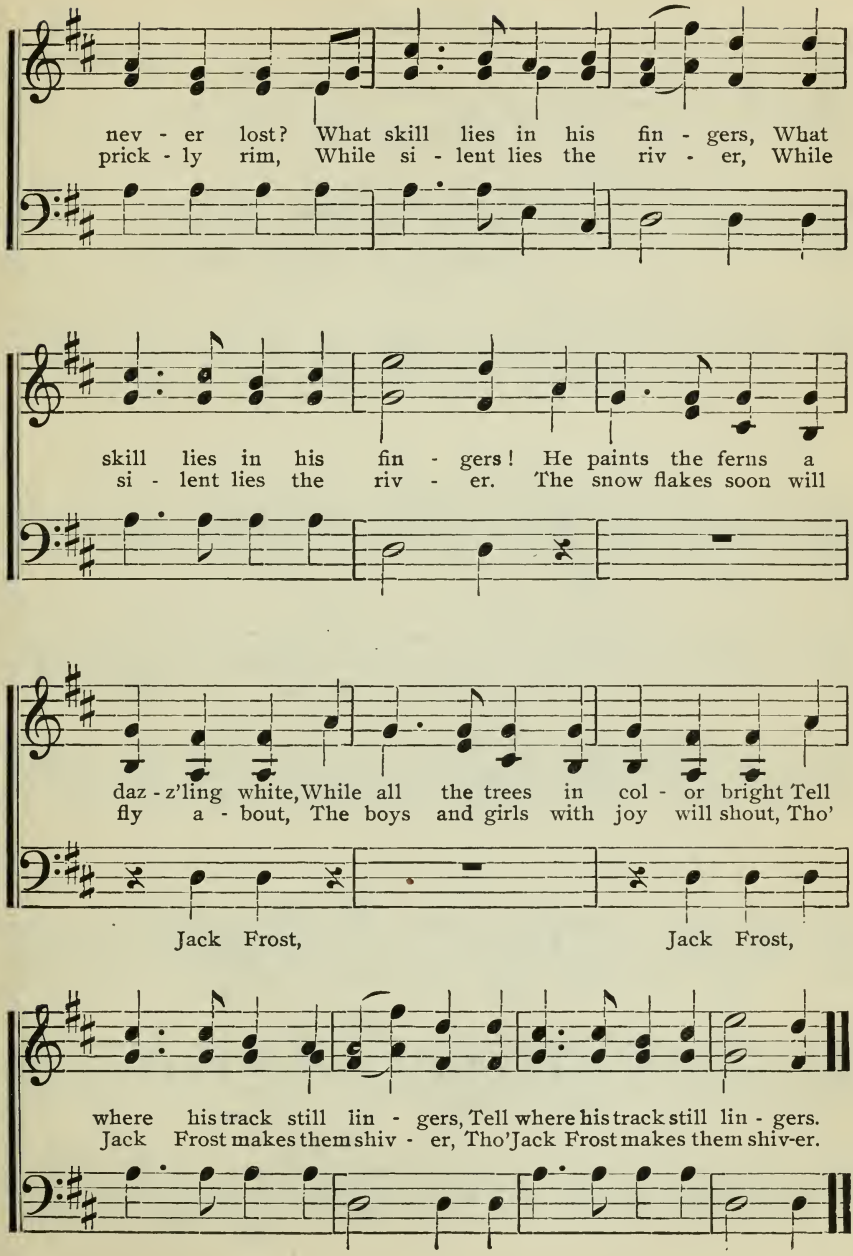
Swiss Melody.




## JACK FROST.

116 *

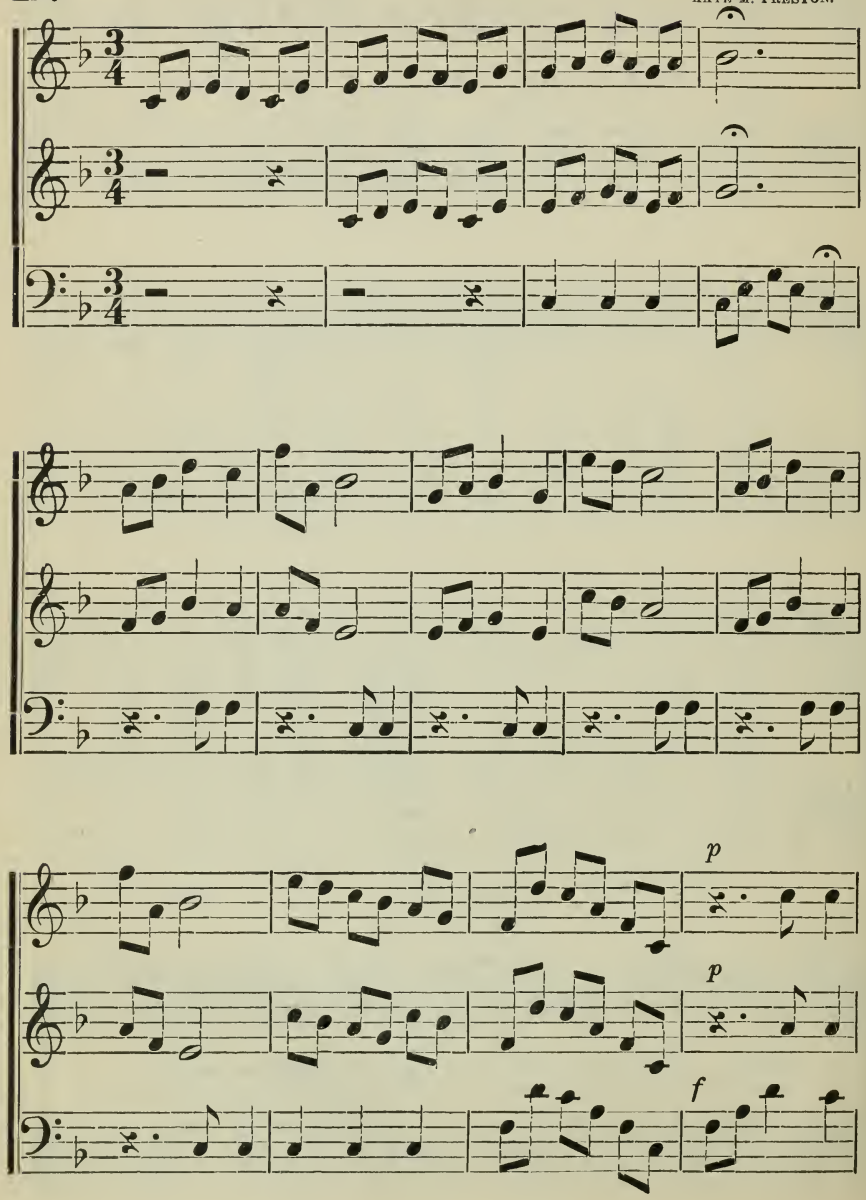


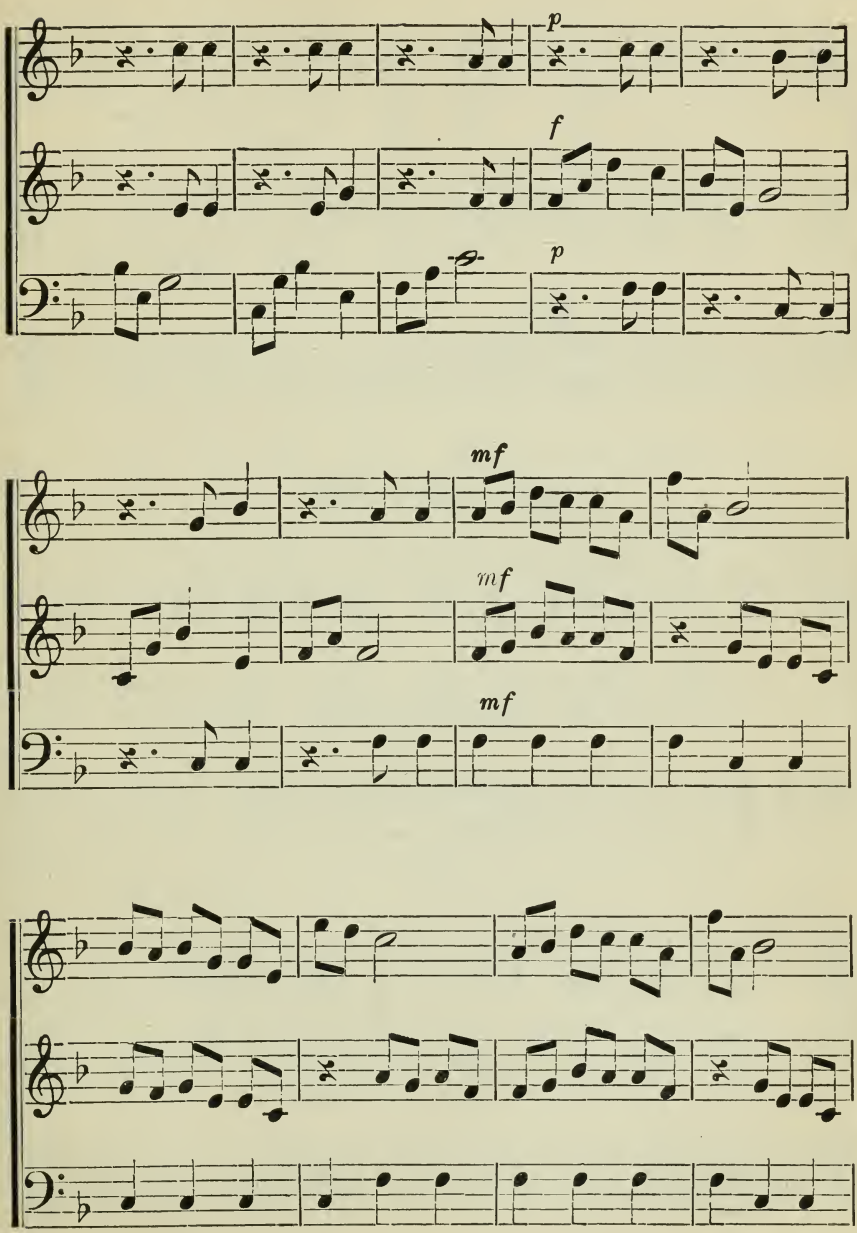

nev - er lost? What skill lies in his fin - gers, What
prick - ly rim, While si - lent lies the riv - er, While
skill lies in his fin - gers! He paints the ferns a
si - lent lies the riv - er. The snow flakes soon will
daz - z'ling white, While all the trees in col - or bright Tell
fly a - bout, The boys and girls with joy will shout, Tho'
Jack Frost, Jack Frost,
where his track still lin - gers, Tell where his track still lin - gers.
Jack Frost makes them shiv - er, Tho' Jack Frost makes them shiv-er.

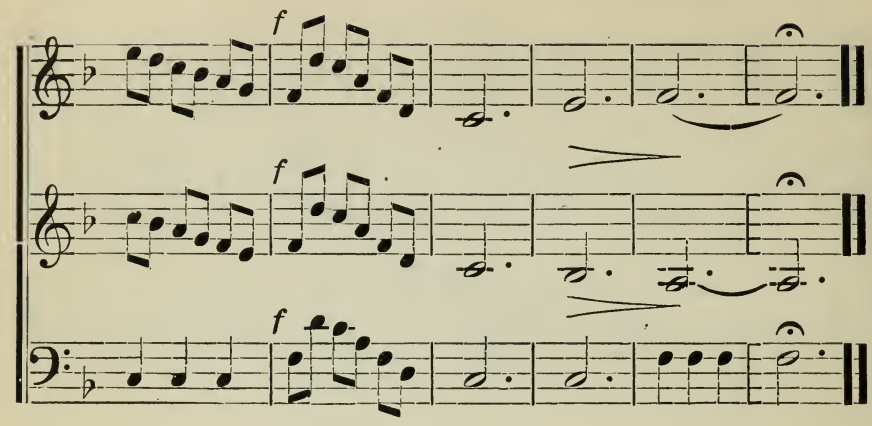
## SOLFEGGIO.

117

KATE M. PRESTON.

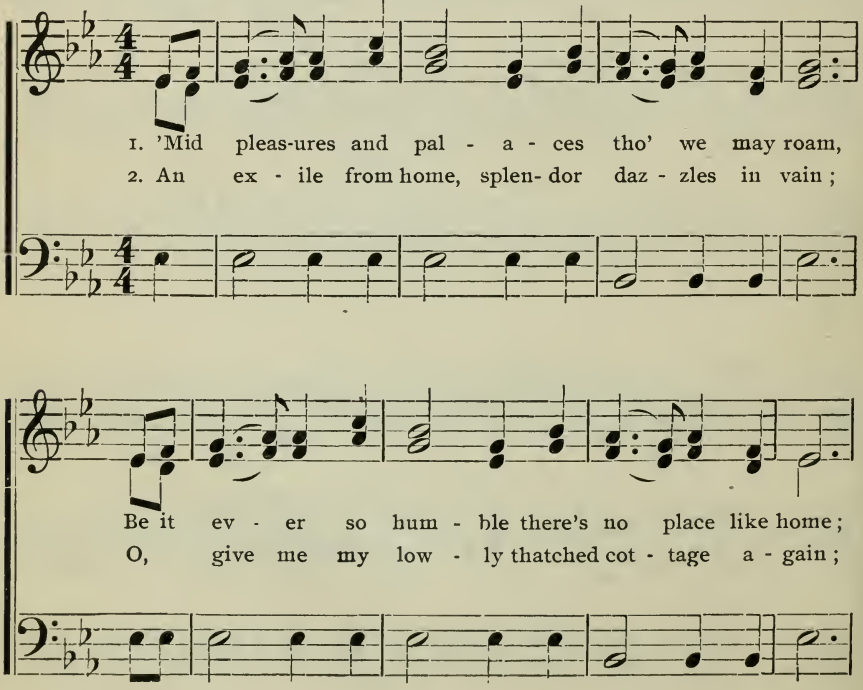


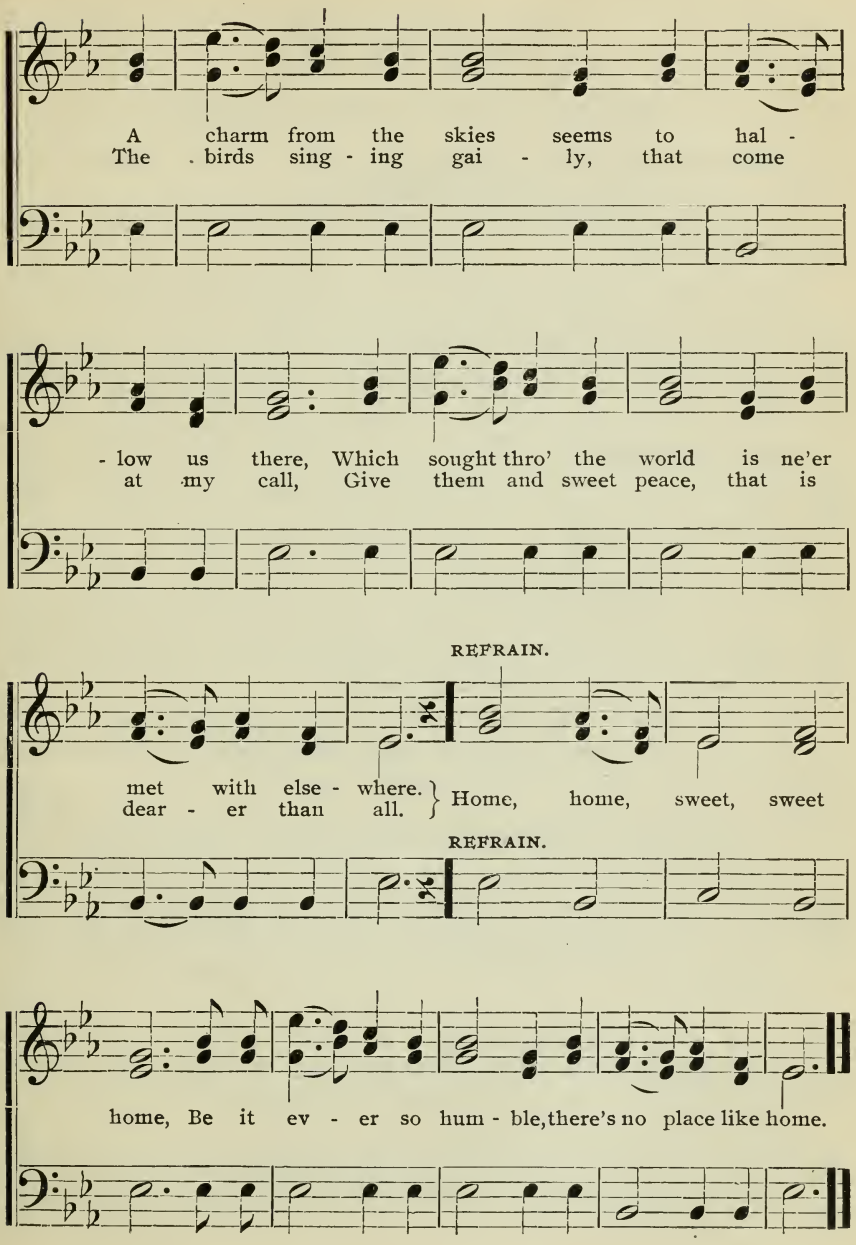

p
f
p
mf
mf
mf




## HOME, SWEET HOME.

118 J. HOWARD PAYNE.




A charm from the skies seems to hal -
The birds sing - ing gai - ly, that come
- low us there, Which sought thro' the world is ne'er
at my call, Give them and sweet peace, that is
REFRAIN.
met with else - where.
dear - er than all.
Home, home, sweet, sweet
REFRAIN.
home, Be it ev - er so hum - ble, there's no place like home.

# CHAPTER VIII.

## COMPOUND MEASURE, DOUBLE VARIETIES.

***Compound measures*** of time are written with a ***triplet or its equivalent to each part of the measure.***

The time of compound measure is usually indicated by ***one beat to each triplet.***

In slow movements, the time of compound measure may be indicated by ***one beat to each note of the triplet.***

Compound measure is accented on the ***first note of every triplet.***

The varieties of compound measure are $\frac{6}{4}$ $\frac{6}{8}$ $\frac{9}{4}$ $\frac{9}{8}$ $\frac{12}{4}$ $\frac{12}{8}$

The varieties $\frac{6}{4}$ and $\frac{6}{8}$ may be designated as ***double varieties of compound measure.***

The varieties of $\frac{9}{4}$ and $\frac{9}{8}$ may be designated as ***triple varieties of compound measure.***

The varieties $\frac{12}{4}$ and $\frac{12}{8}$ may be designated as ***quadruple varieties of compound measure.***

When the lower figure is 4, the following notes may receive one beat of the measure, ***three quarter notes*** , ***one half and one quarter note*** , ***one dotted half note*** .

When the lower figure is 8, the following notes may receive one beat of the measure, ***three eighth notes*** , ***one quarter and one eighth note*** , ***one dotted quarter note*** .

### *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Scale intervals by number, with vowels O, Oo, &c, dictation exercises with short cadences by syllable, letter, and sound, in all keys, on both clefs, chord practice, questions in theory, double trio singing.***

EXPLANATORY.—Place the following exercise on the blank part of the board and sing with ***La.***

Let the teacher sing it through, giving six beats to the measure, (down, down, left, right, up, up.)

Explain that it is sometimes called Sextuple measure.

Repeat the exercise in rapid time.

Explain that it would be impracticable for the whole class to keep together beating rapidly, hence the necessity for reducing the measure to two beats.

Class look through the exercise with the teacher, indicating what notes shall be given to each beat.

Let the teacher call particular attention to the third measure as being the only difficult measure to sing in double time.

Class sing the exercise through several times.

Sing the third measure by itself several times in succession, ending with the last two measures.

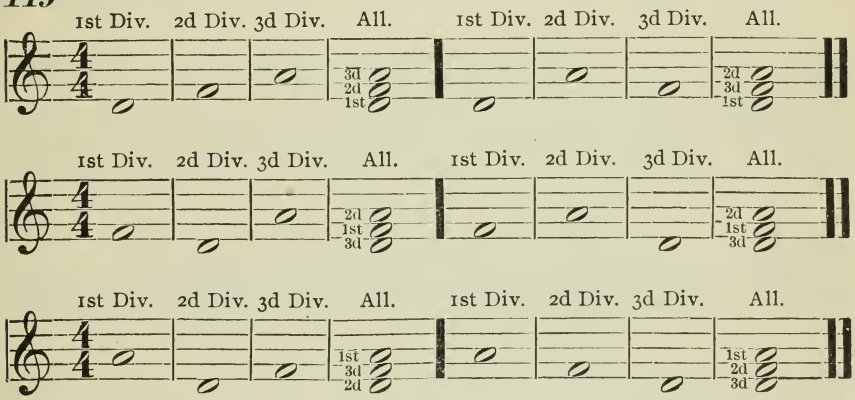
Each of the following exercises to be read by letter and sung with syllables and *La.*

## CHORD PRACTICE.

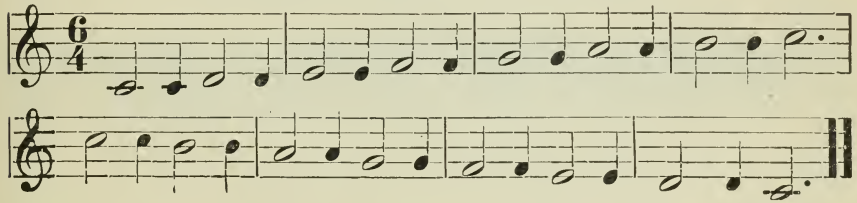
MINOR TRIADS FOUNDED ON *TWO* OF THE SCALE.

2-4-6.

**119**




**120** EXERCISES IN $\frac{6}{4}$ AND $\frac{6}{8}$ VARIETIES.



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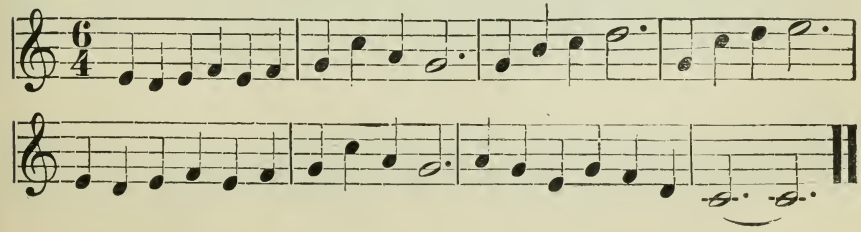
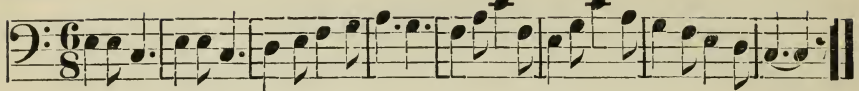


*122*



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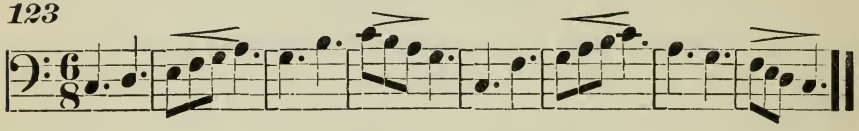

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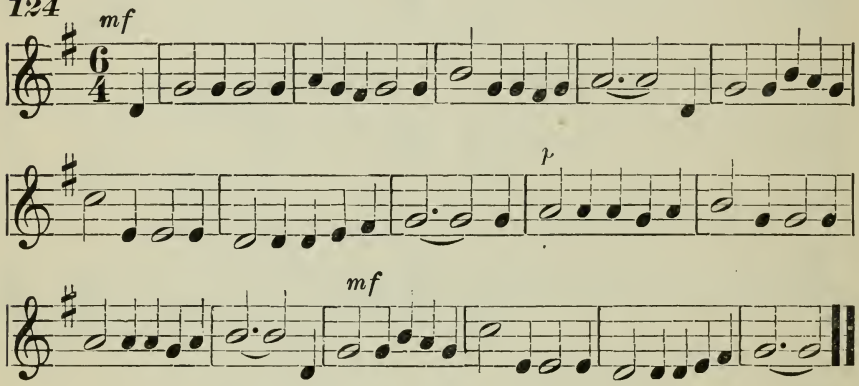


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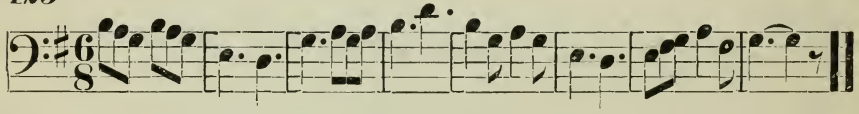

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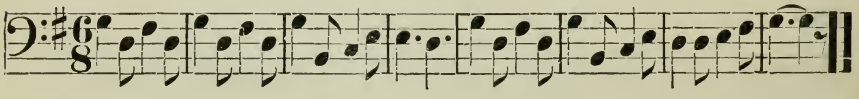

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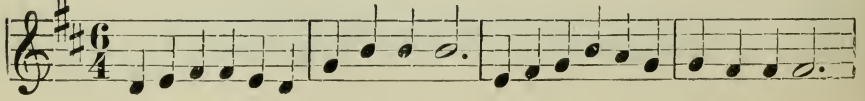

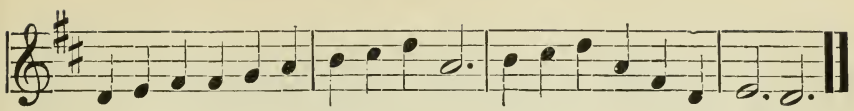

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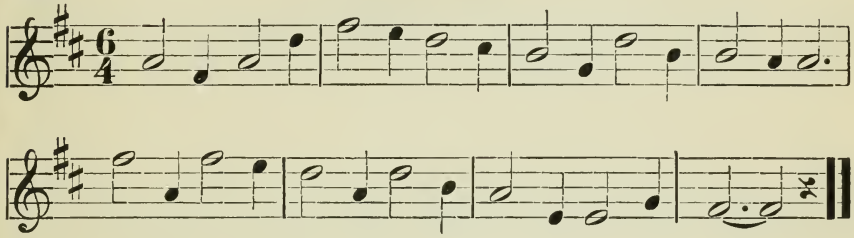

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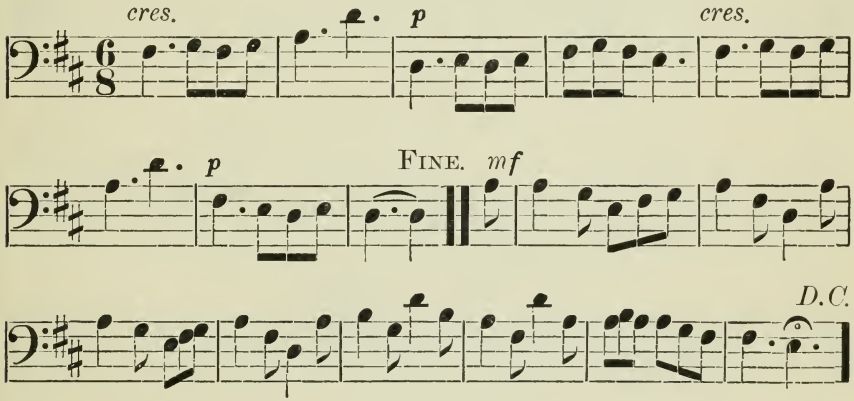


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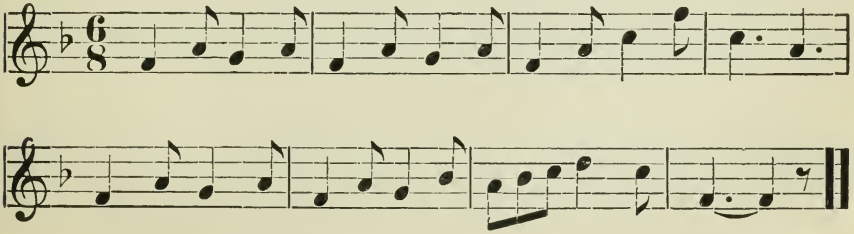

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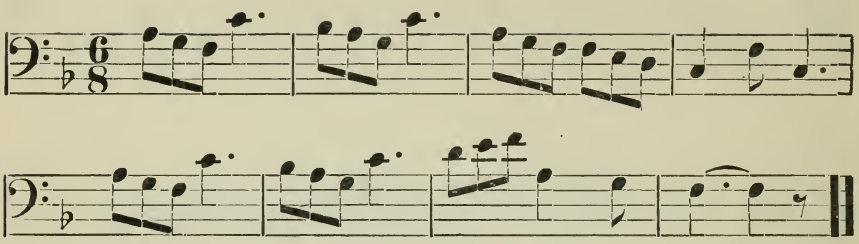

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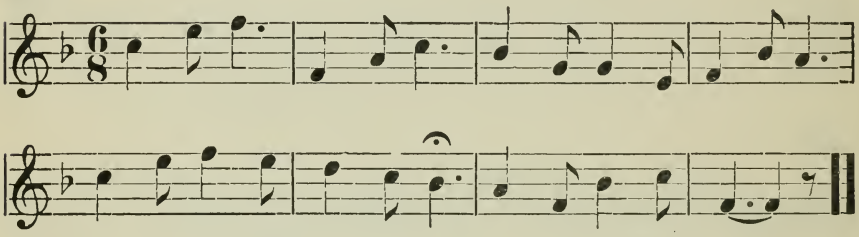

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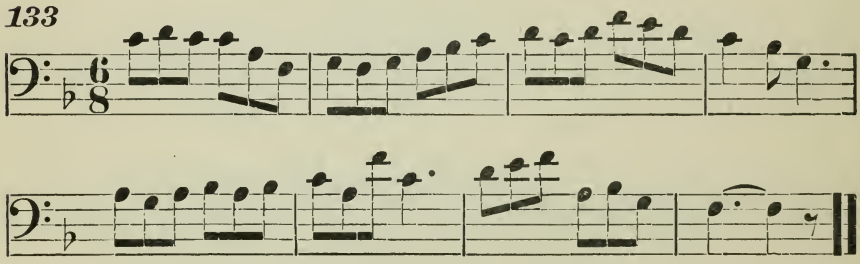

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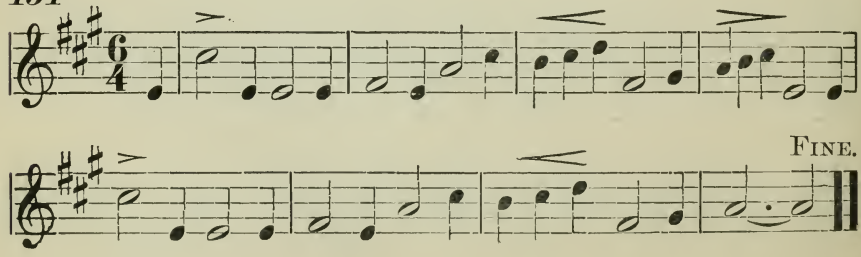

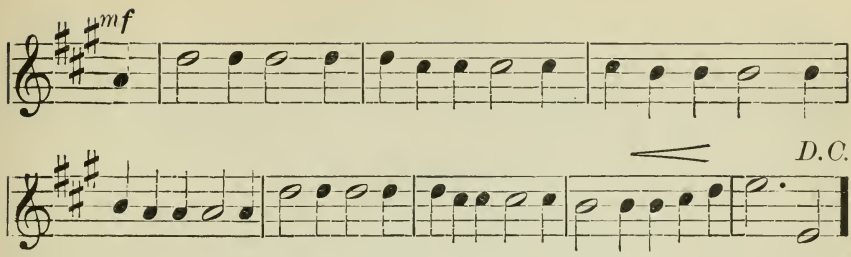


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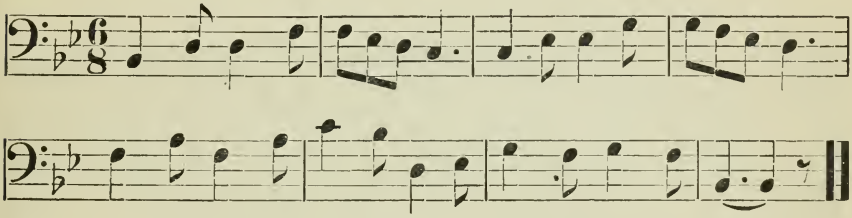
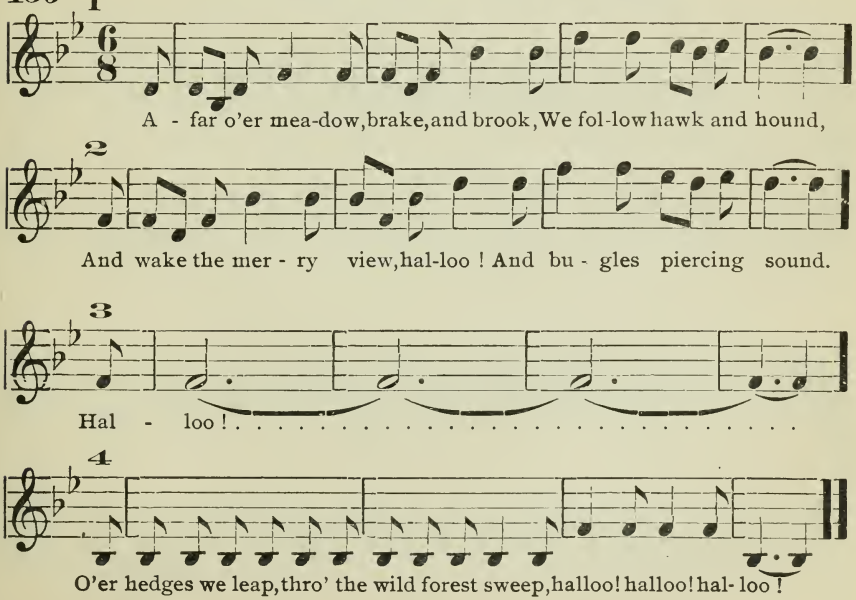


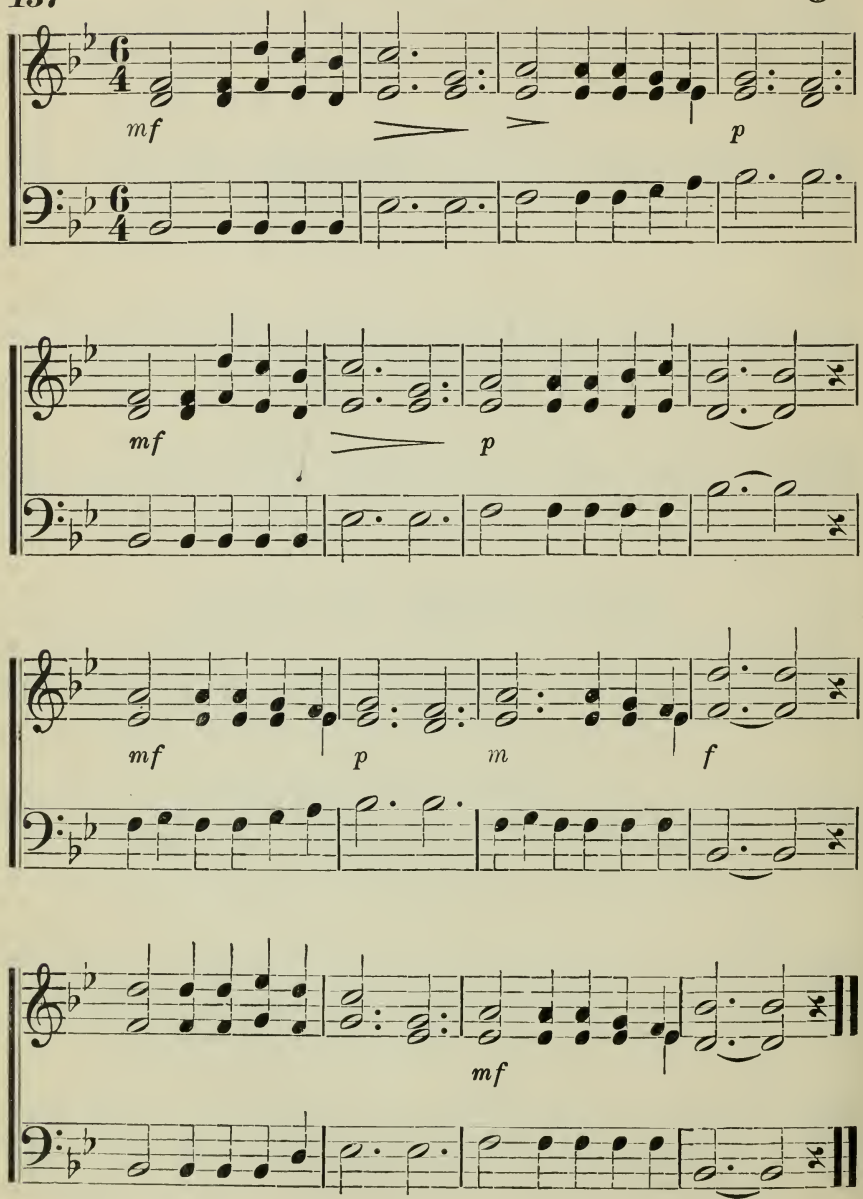
## AFAR O'ER MEADOW. Four Part Round.

136



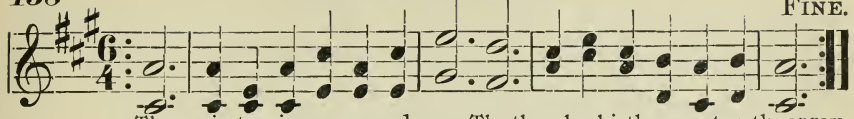
## SOLFEGGIO.

*137*

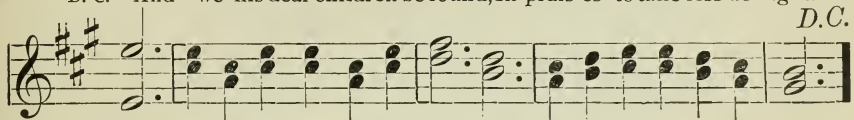


138

## THE WINTER IS OVER.



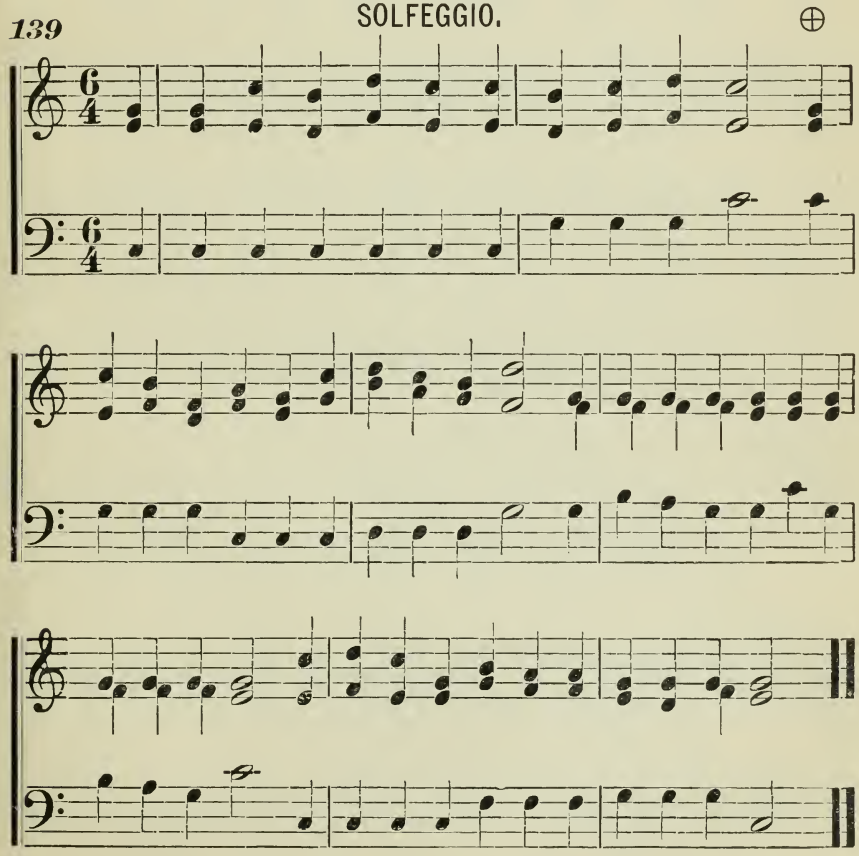

The win-ter is o- ver and gone, The thrush whistles sweet on the spray.
The dove echoes forth her soft moan, The lark mounts and warbles away;
D. C.—And we his dear children be found, In prais-es to take less de- light.




And shall ev-'ry creat-ure a-round, Their voic-es in con-cert u - nite;

139

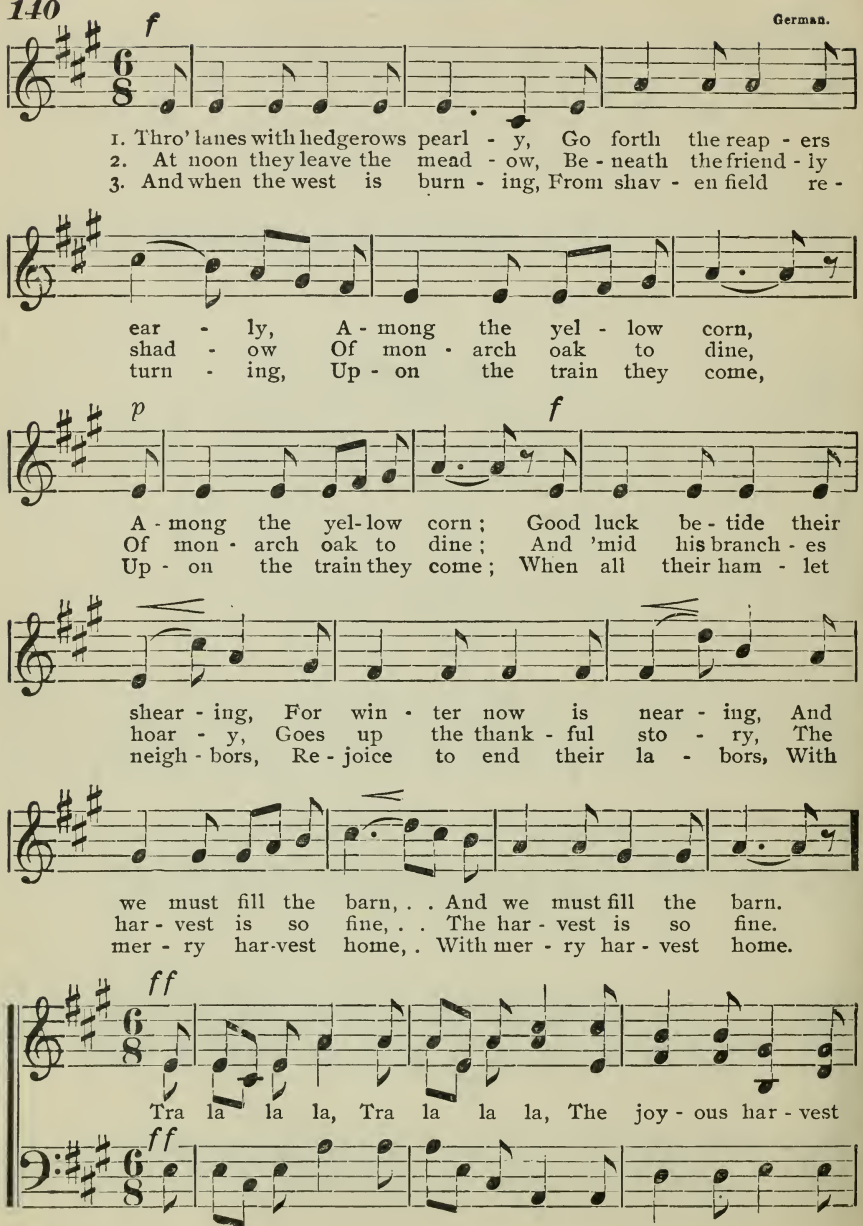
## SOLFEGGIO.

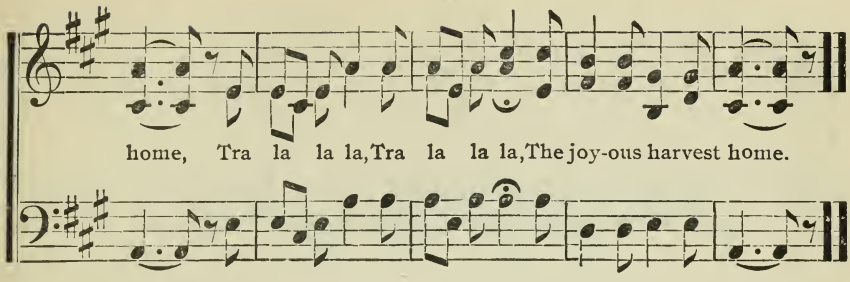


## THE HARVEST TIME.

140

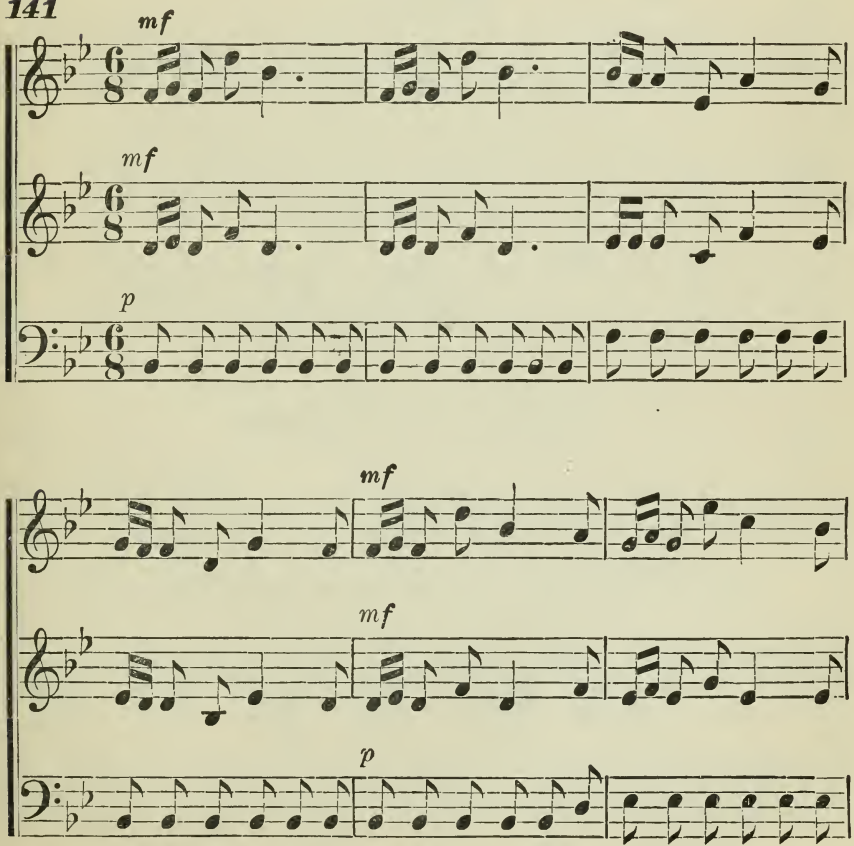
German.

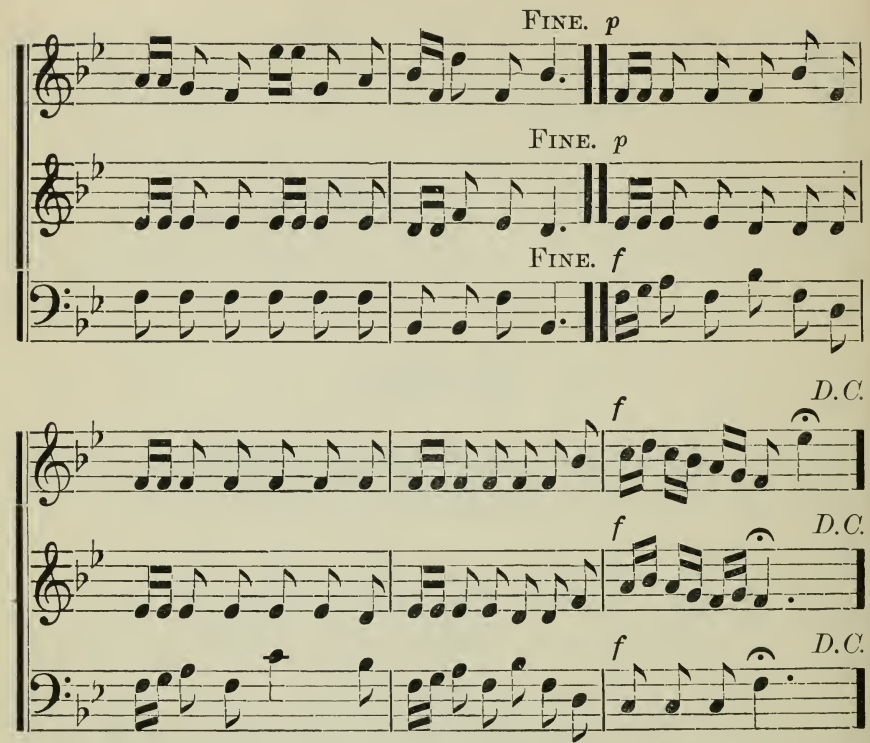





## SOLFEGGIO

141

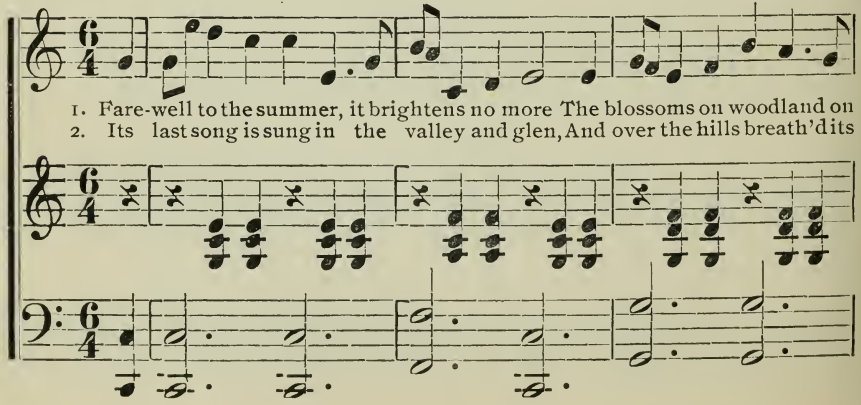


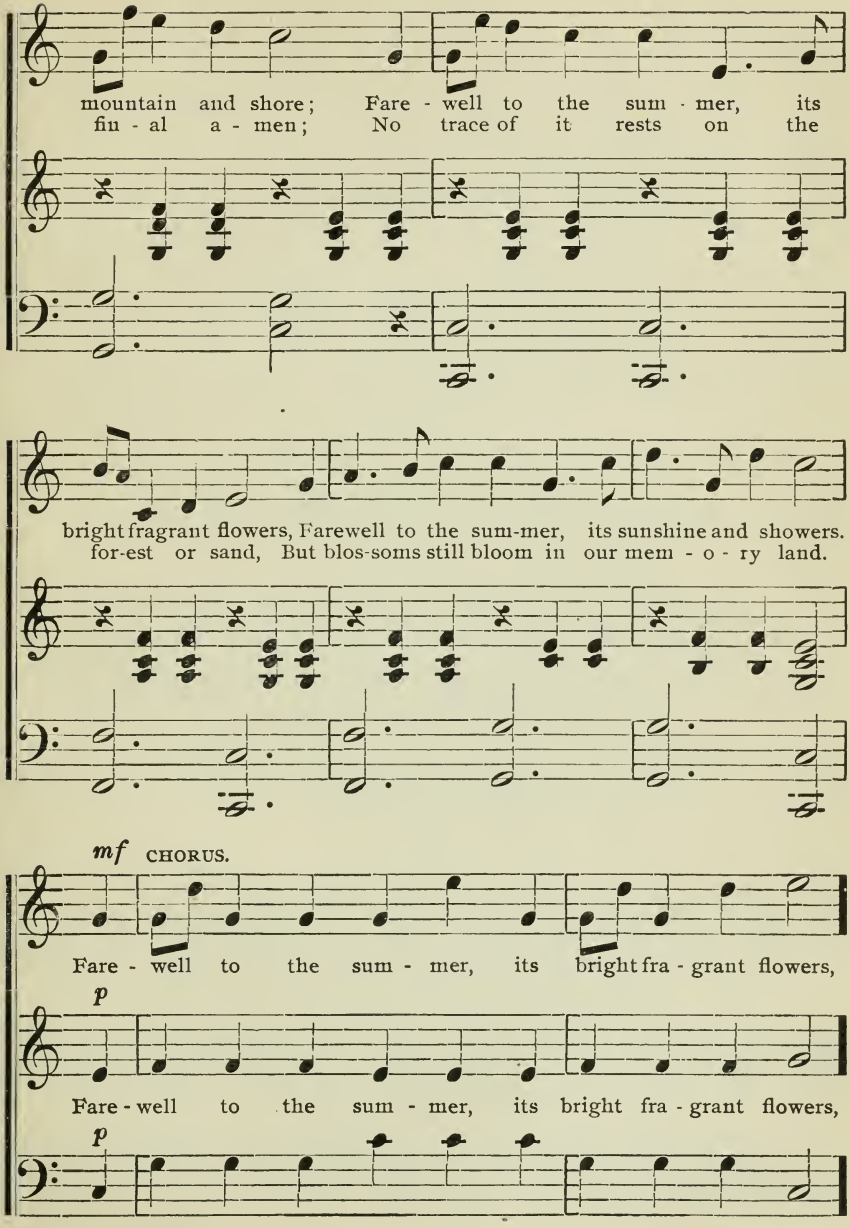


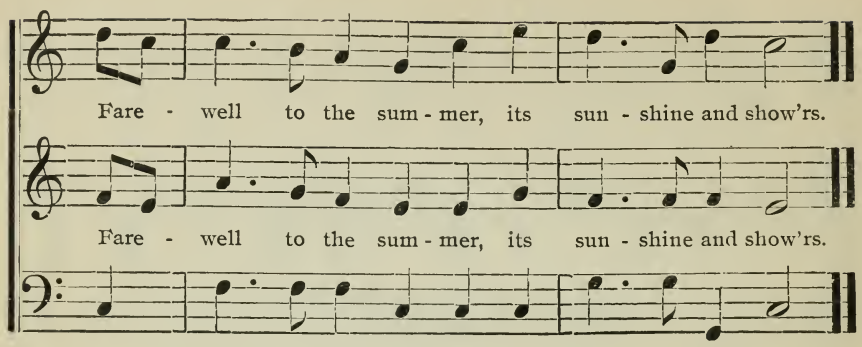

## FAREWELL TO THE SUMMER.

142

KATE M. PRESTON.




mountain and shore; Fare - well to the sum - mer, its
fin - al a - men; No trace of it rests on the
bright fragrant flowers, Farewell to the sum-mer, its sunshine and showers.
for-est or sand, But blos-soms still bloom in our mem - o - ry land.
mf CHORUS.
Fare - well to the sum - mer, its bright fra - grant flowers,
p
Fare - well to the sum - mer, its bright fra - grant flowers,
p




# CHAPTER IX.

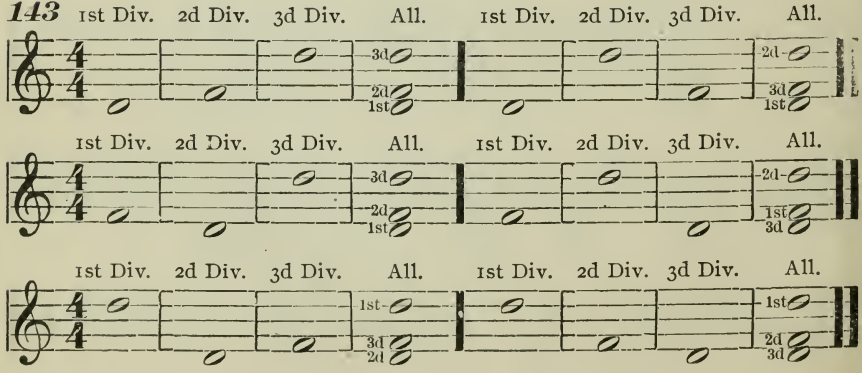
## OCTAVES WITH TWO NOTES TO THE BEAT.

### *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Scale intervals by number with vowels O, oo, etc. Dictation exercises with short cadences by syllable, letter, and sound, in all keys on both clefs. Chord practice, questions in theory, double trio singing.***

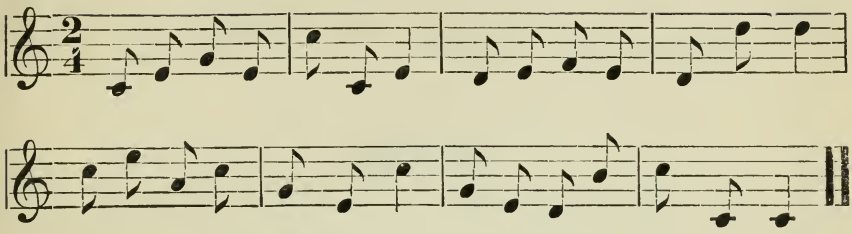
### CHORD PRACTICE. †

2-4-9.



EXERCISES.

144



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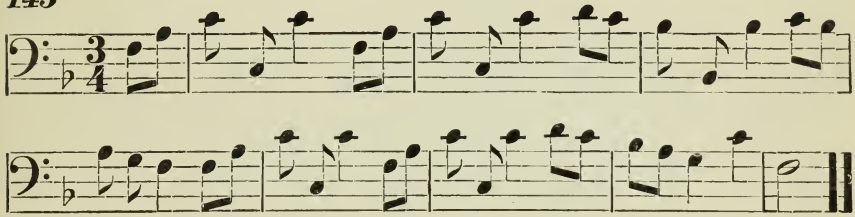

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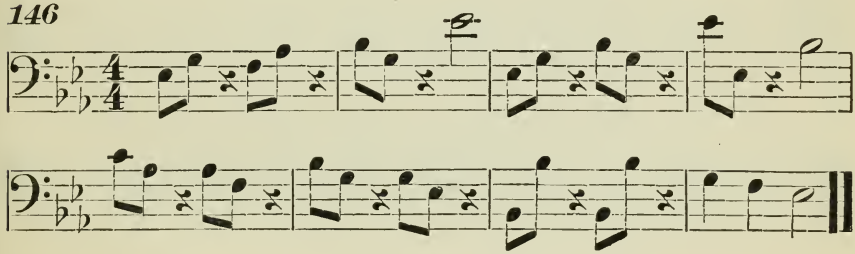

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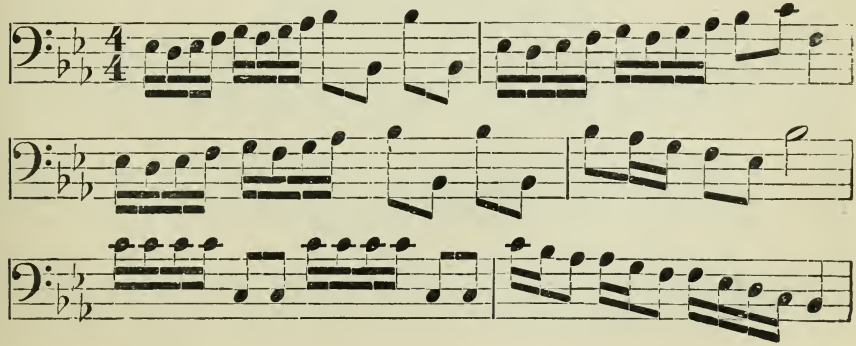
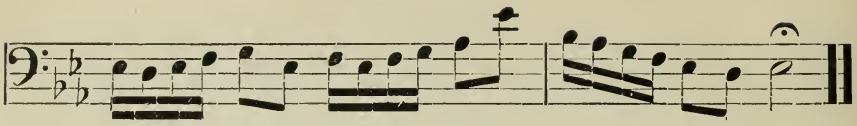
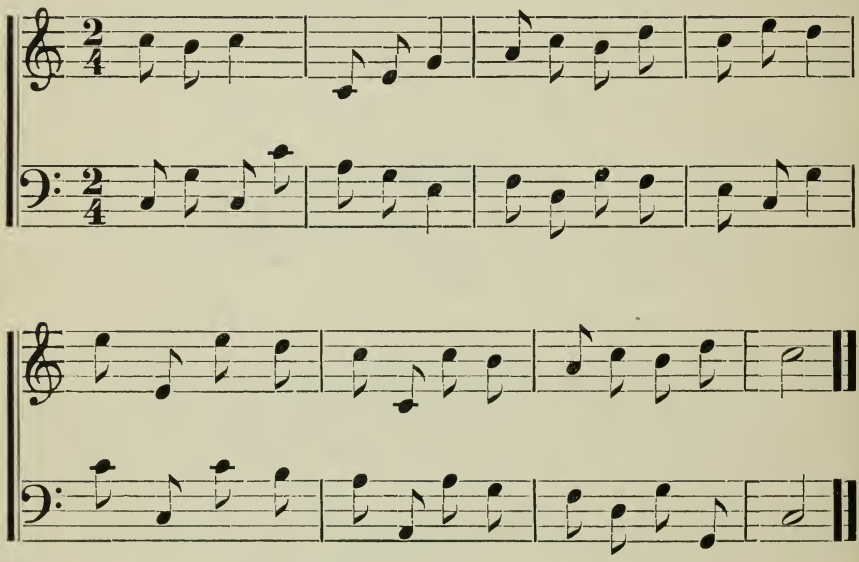




148 SOLFEGGIO.

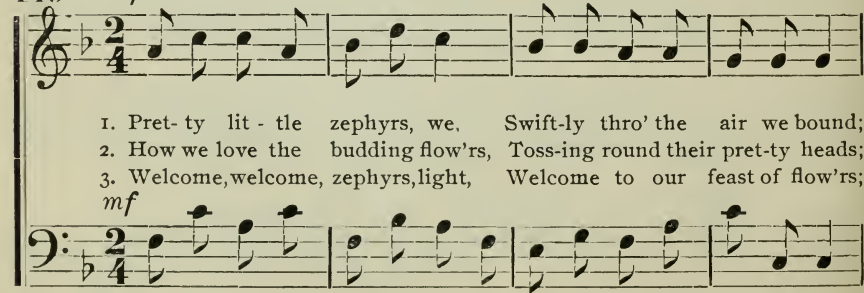


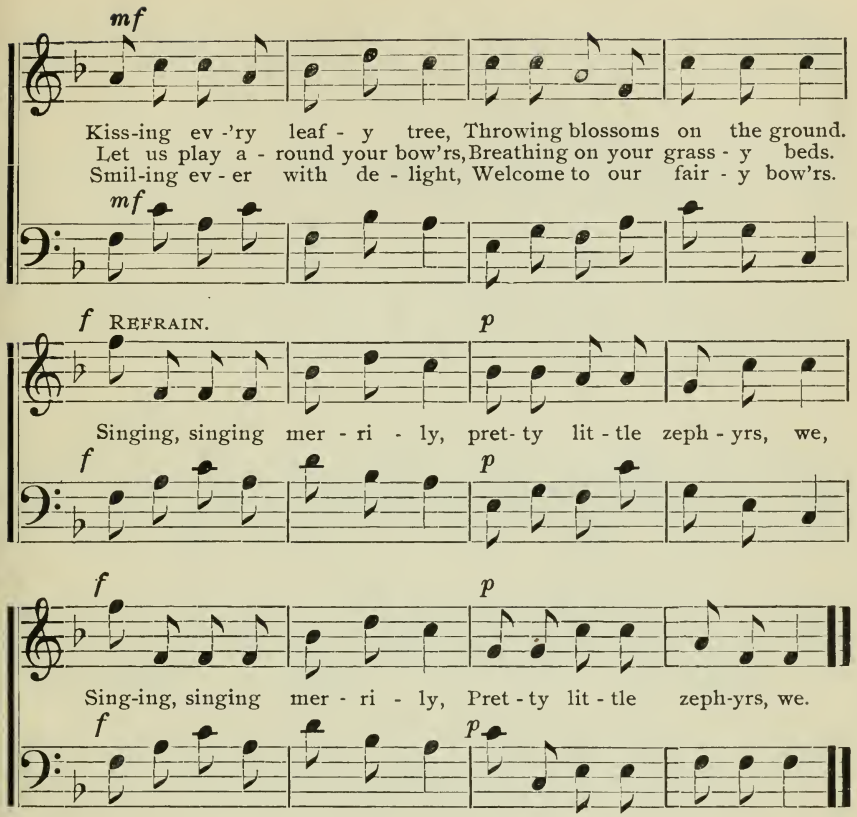
149 PRETTY LITTLE ZEPHYRS. HEWITT.

*mf*

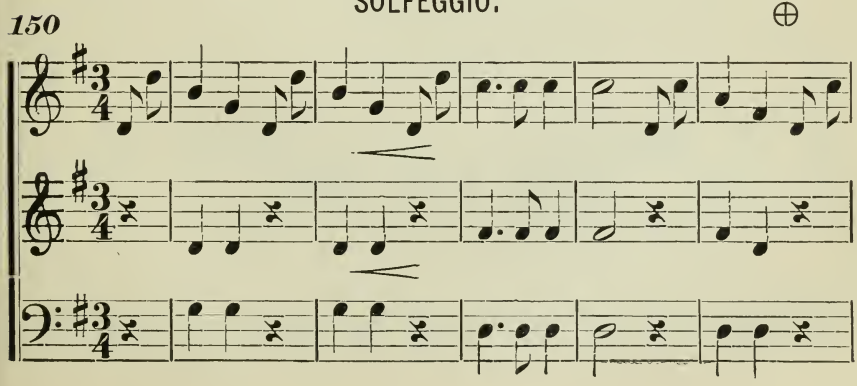
1. Pret- ty lit - tle zephyrs, we, Swift-ly thro' the air we bound;
2. How we love the budding flow'rs, Toss-ing round their pret-ty heads;
3. Welcome, welcome, zephyrs, light, Welcome to our feast of flow'rs;

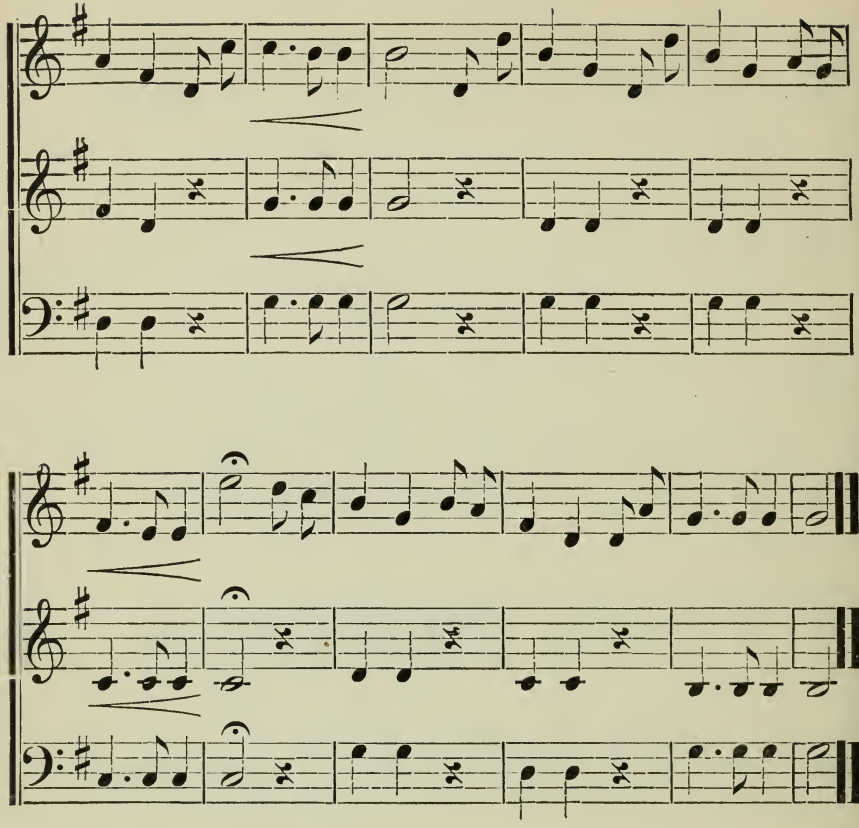
*mf*




mf
Kiss-ing ev -'ry leaf - y tree, Throwing blossoms on the ground.
Let us play a - round your bow'rs, Breathing on your grass - y beds.
Smil-ing ev - er with de - light, Welcome to our fair - y bow'rs.
mf
f REFRAIN.
p
Singing, singing mer - ri - ly, pret- ty lit - tle zeph - yrs, we,
f
p
f
p
Sing-ing, singing mer - ri - ly, Pret - ty lit - tle zeph-yrs, we.
f
p

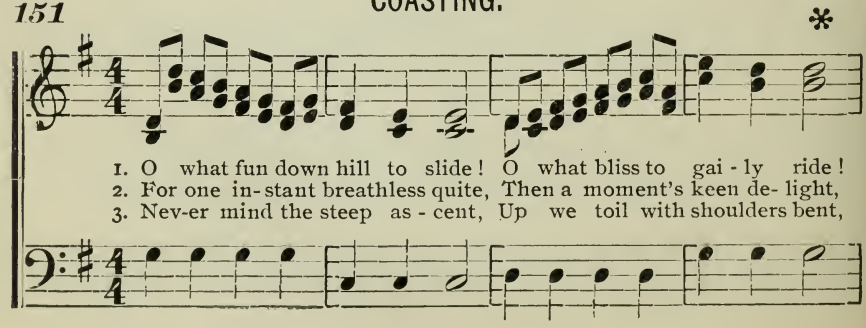
## SOLFEGGIO.

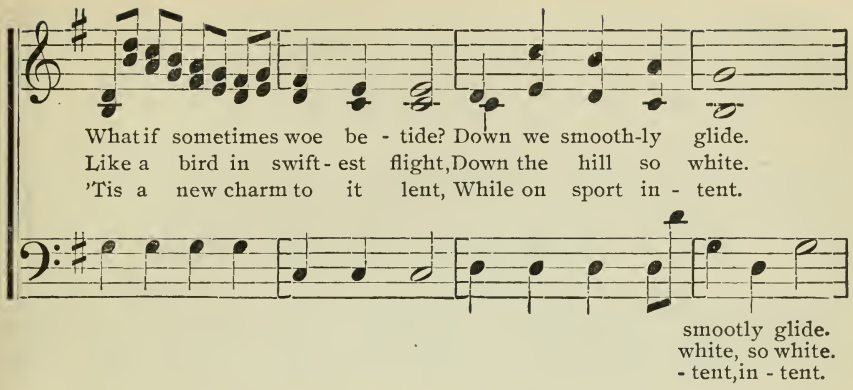

150

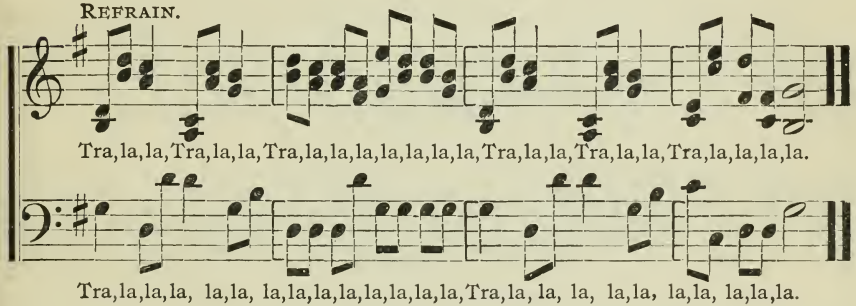


151

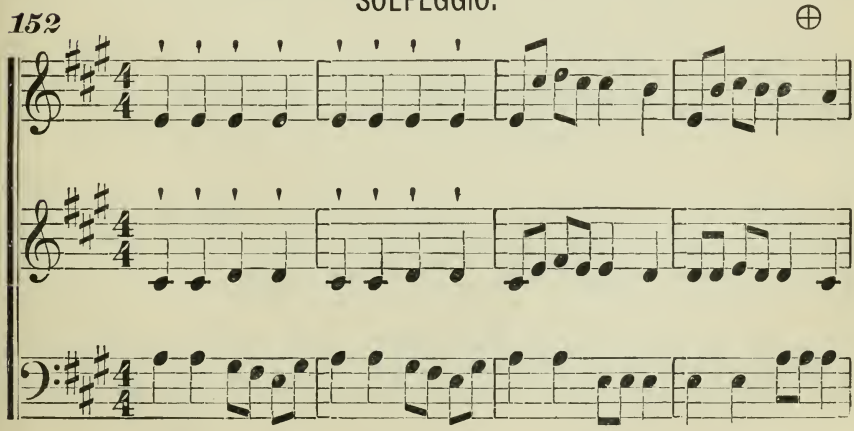
## COASTING.

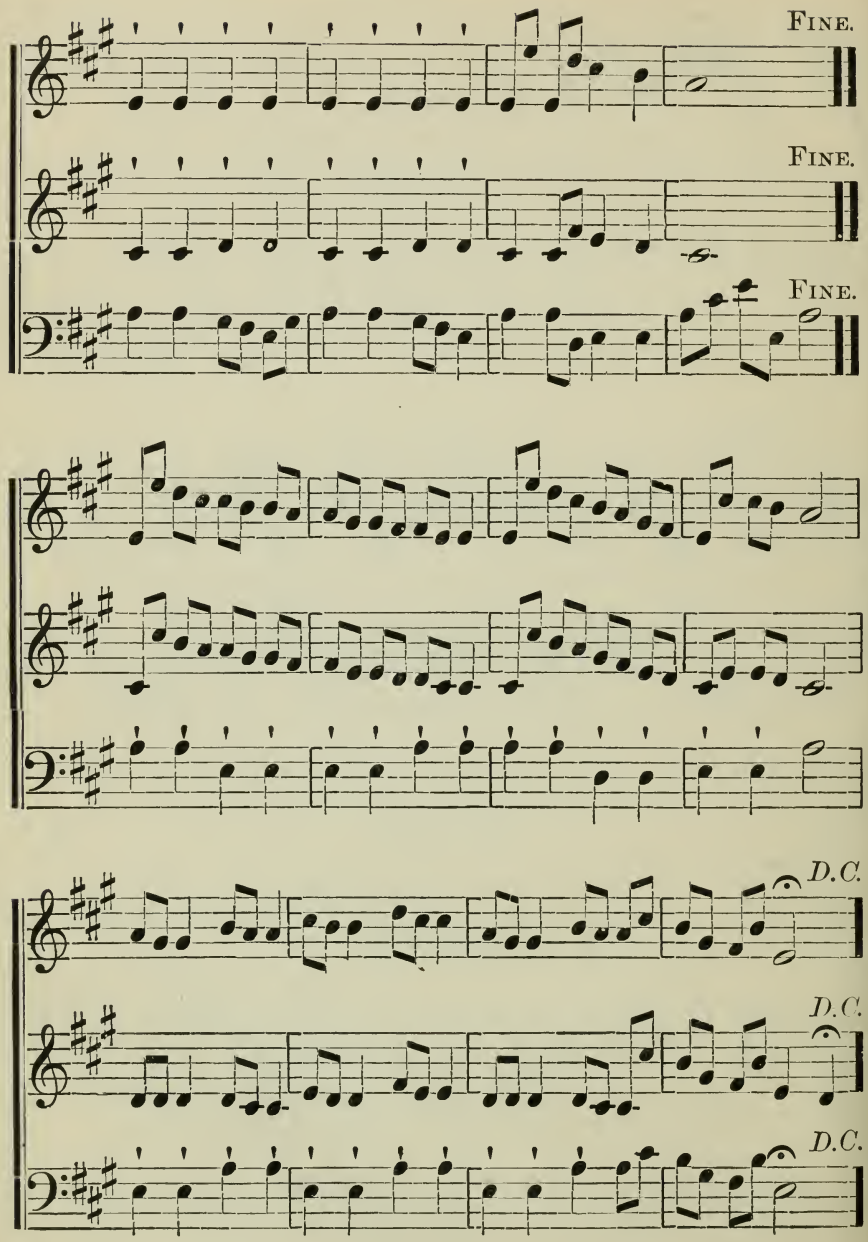



What if sometimes woe be - tide? Down we smooth-ly glide.
Like a bird in swift - est flight, Down the hill so white.
'Tis a new charm to it lent, While on sport in - tent.
smootly glide.
white, so white.
- tent, in - tent.


REFRAIN.
Tra, la, la, Tra, la, la, Tra, la, la, la, la, la, la, la, Tra, la, la, Tra, la, la, Tra, la, la, la, la.
Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, la, la, la.

## SOLFEGGIO.


152


FINE.
FINE.
FINE.
D.C.
D.C.
D.C.

# CHAPTER X.

## HALF BEATS.

### DOTTED EIGHTH NOTES AND RESTS.

When eighth notes and rests receive one beat of the measure, sixteenth notes and rests receive ***one half beat.***

When eighth notes and rests receive one beat of the measure, dotted eighth notes and rests receive ***one beat and a half.***

### *GENERAL EXERCISES FOR DAILY PRACTICE.*

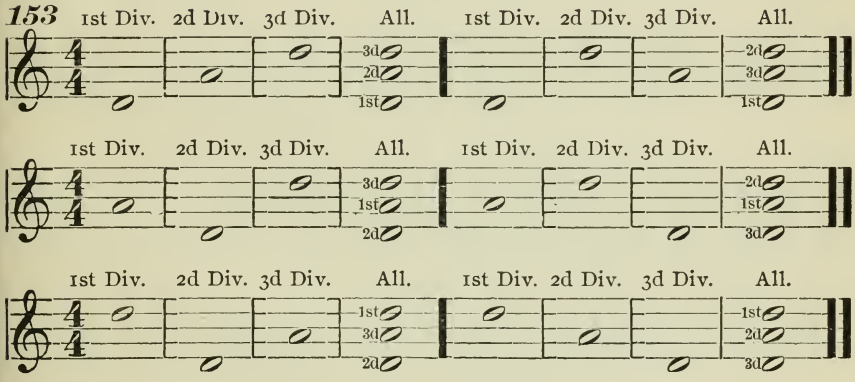
***Scale intervals by number, with vowels O, oo &c., dictation exercises with short cadences by syllable, letter, and sound, in all keys on both clefs, chord practice, questions in theory, double trio singing.***

### CHORD PRACTICE.

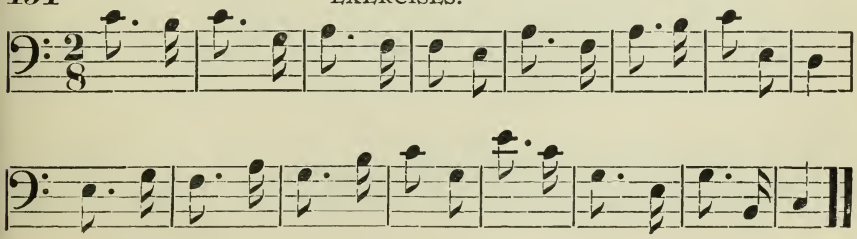
†

2-6-9.

***153***




***154*** EXERCISES.



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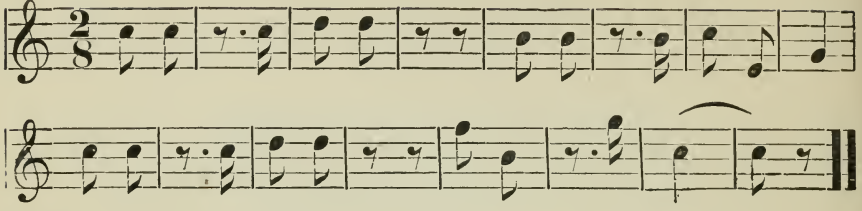

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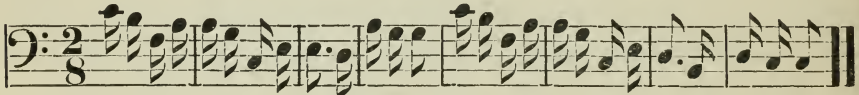

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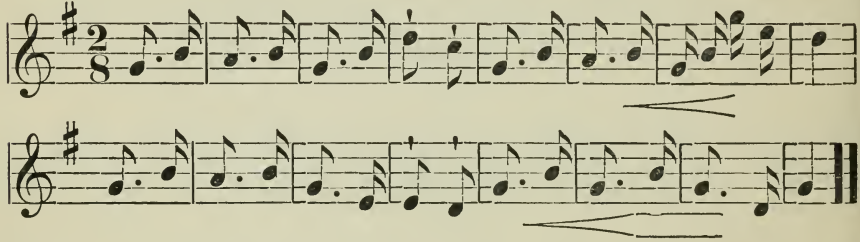

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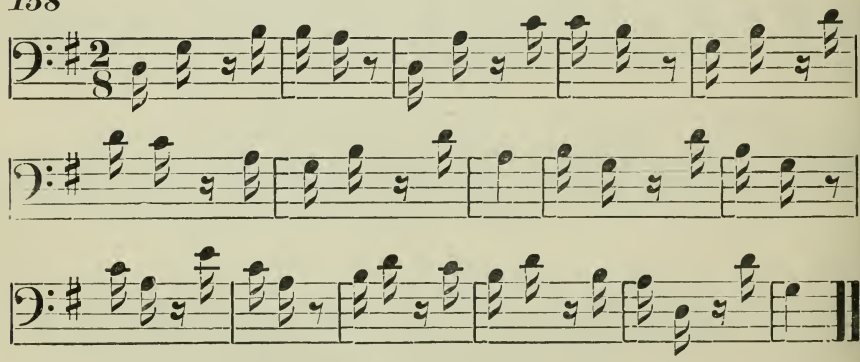

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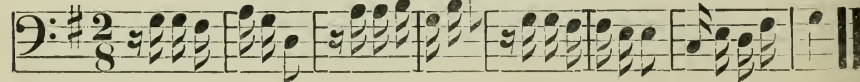

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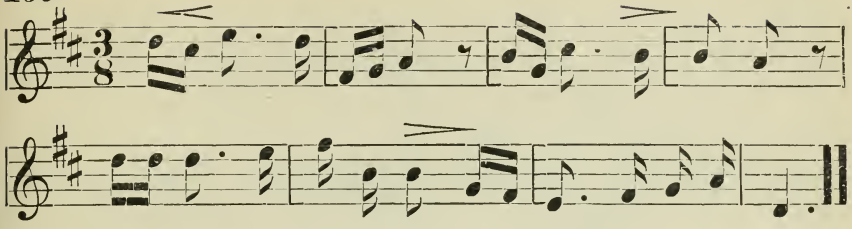

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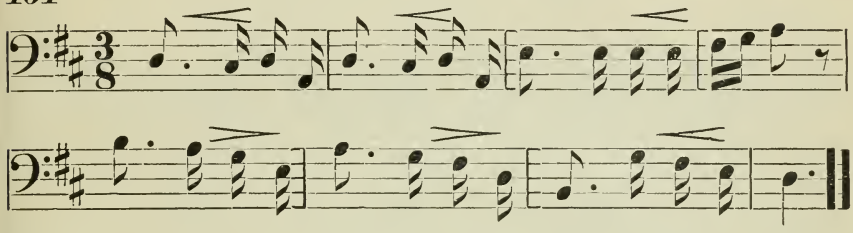

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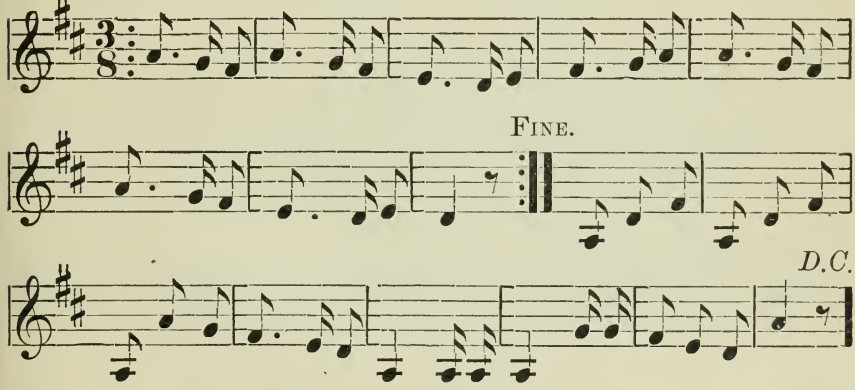


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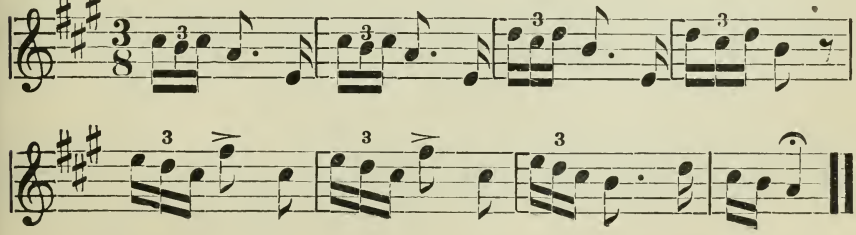

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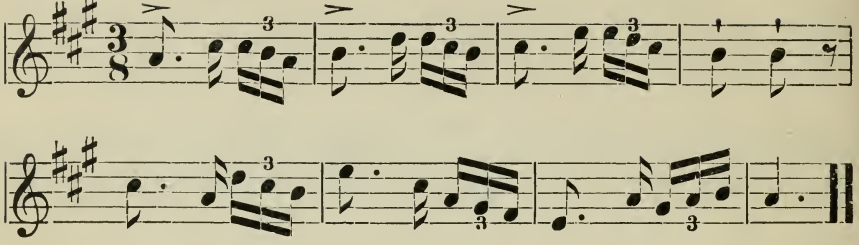

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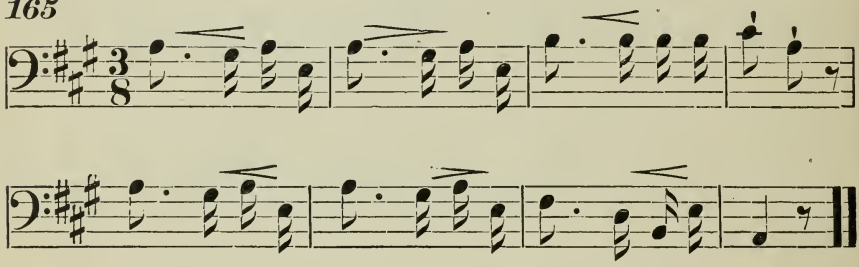

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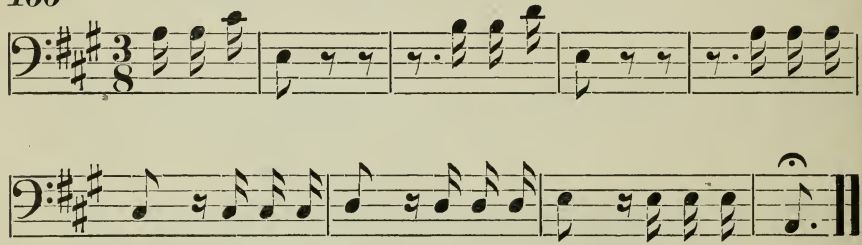

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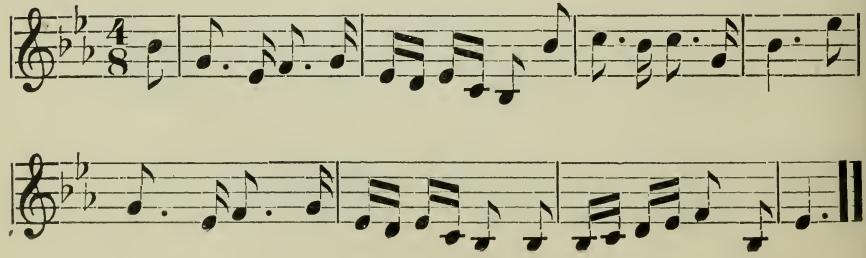

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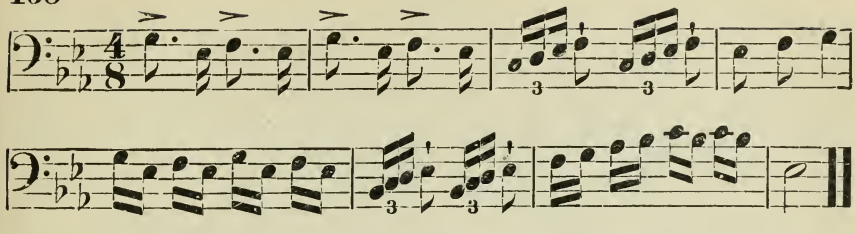
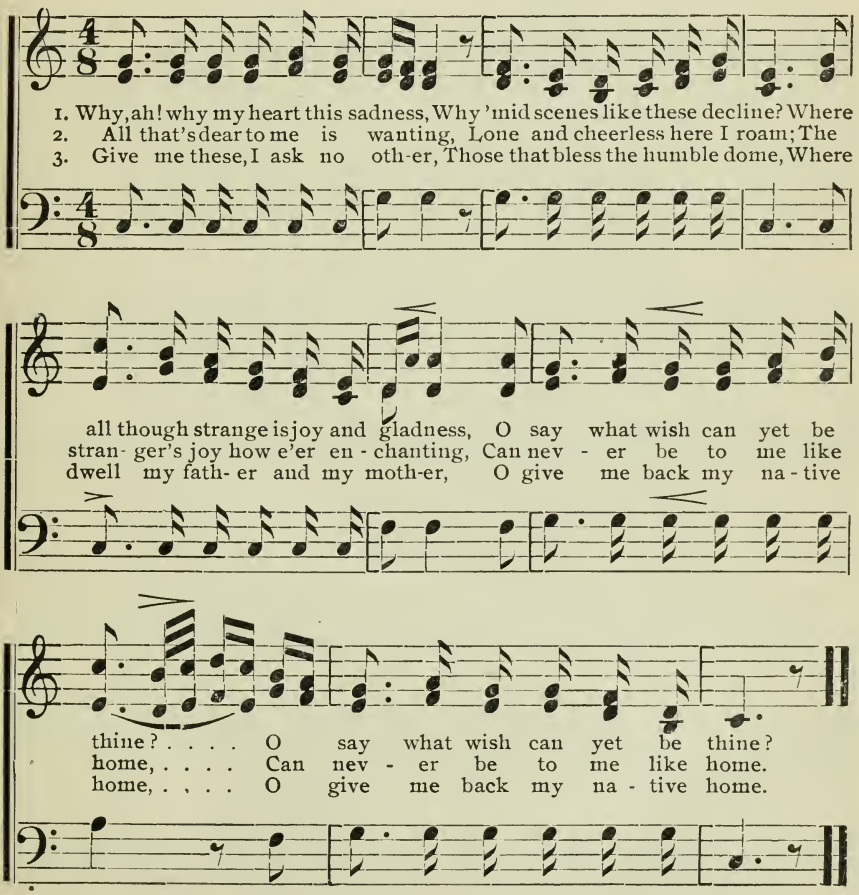


## SWITZER'S SONG OF HOME.

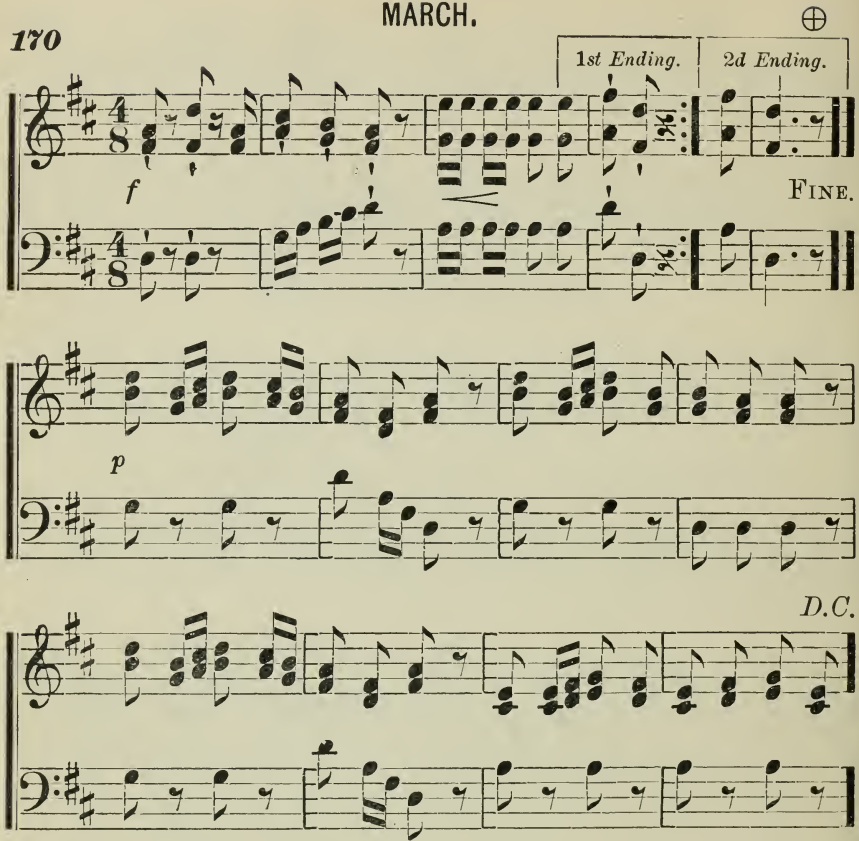
169

MOSCHELES.



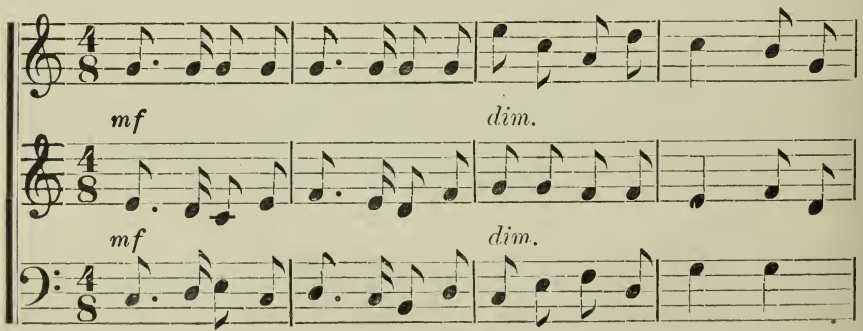
## MARCH.

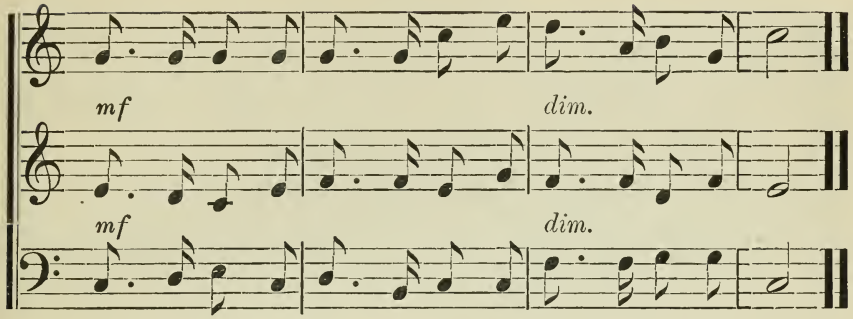
*170*




## SOLFEGGIO.

*171*

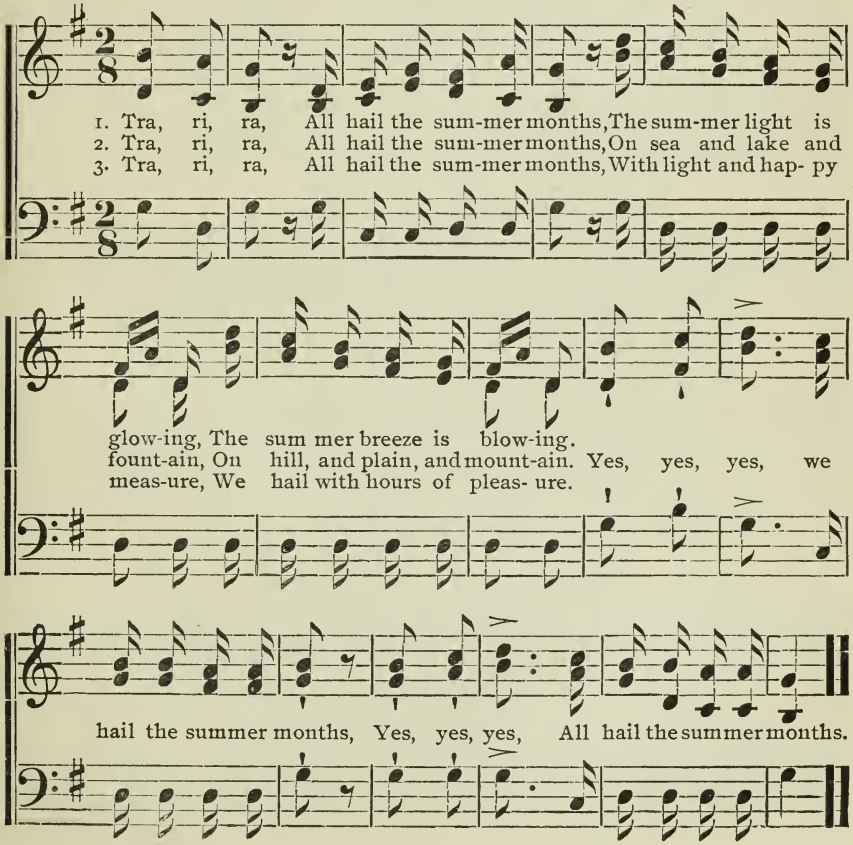





172

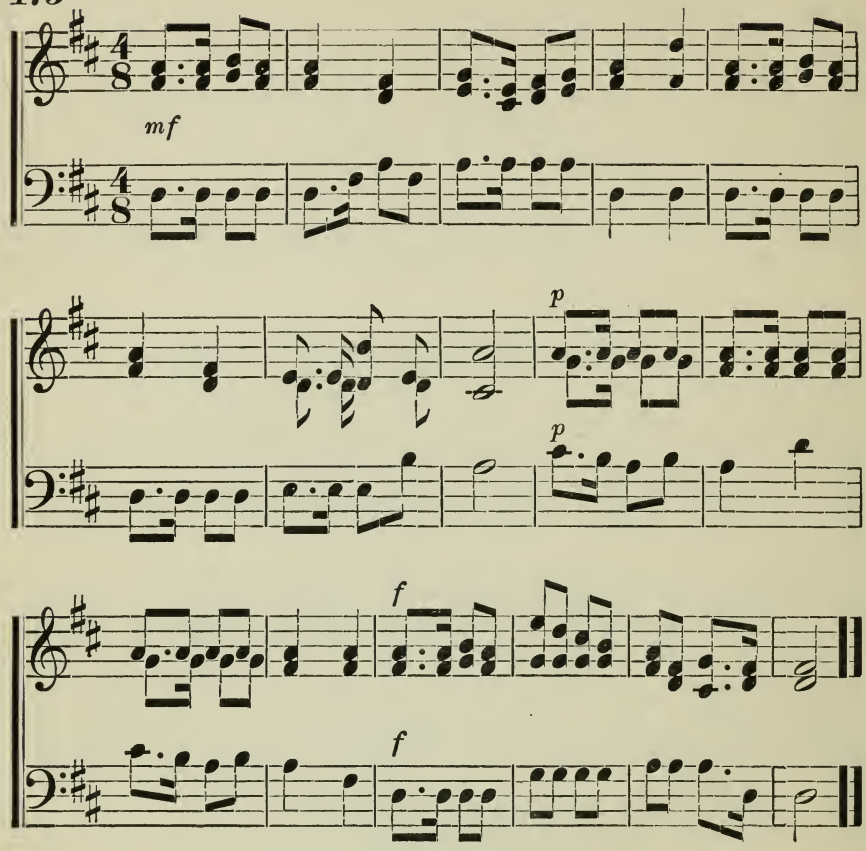
## SUMMER SONG.

Wreath of School Songs.



## SOLFEGGIO.

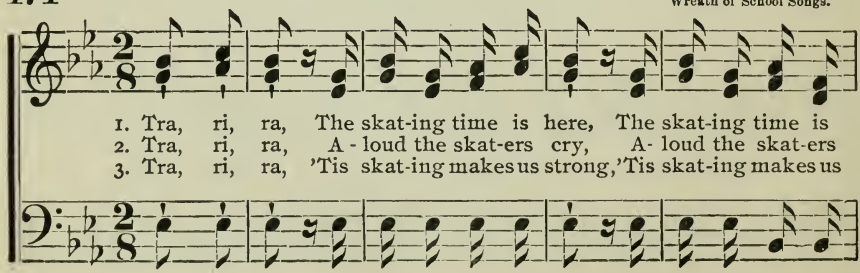
173

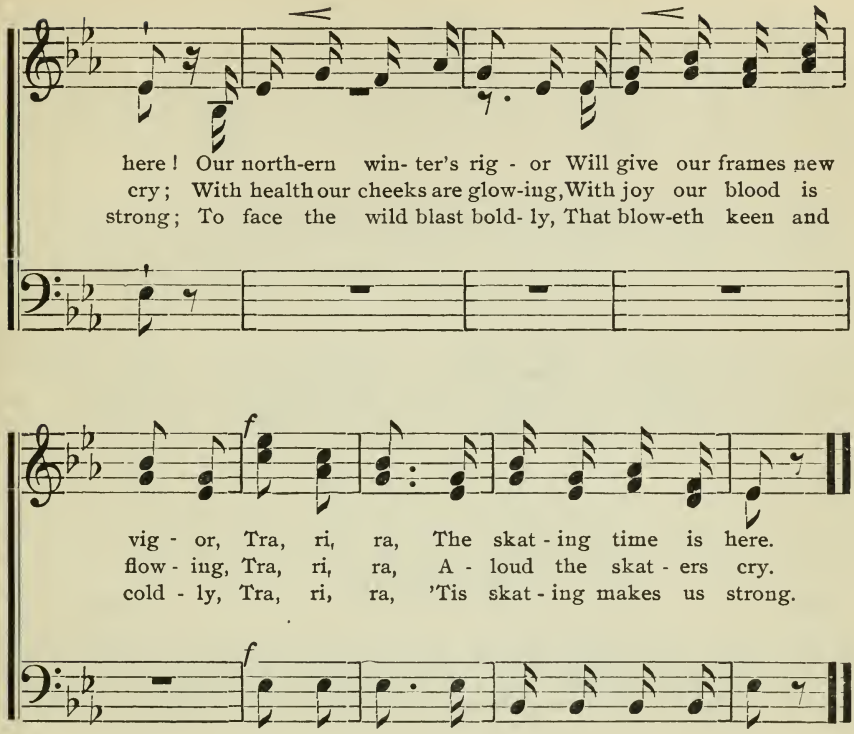



## SKATING SONG.

174

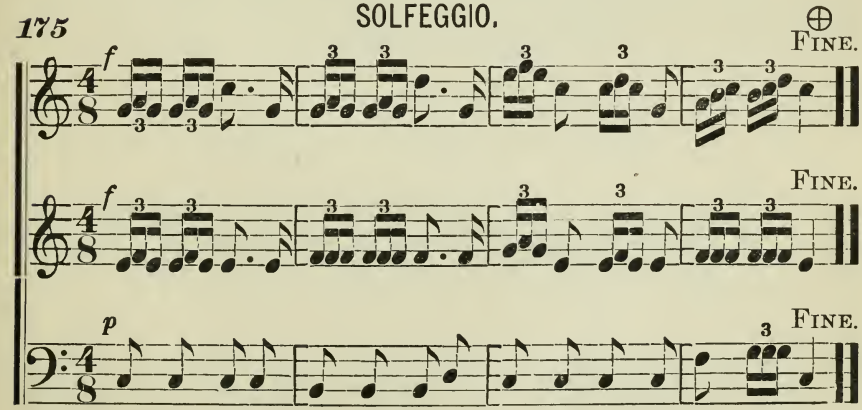
Wreath of School Songs.

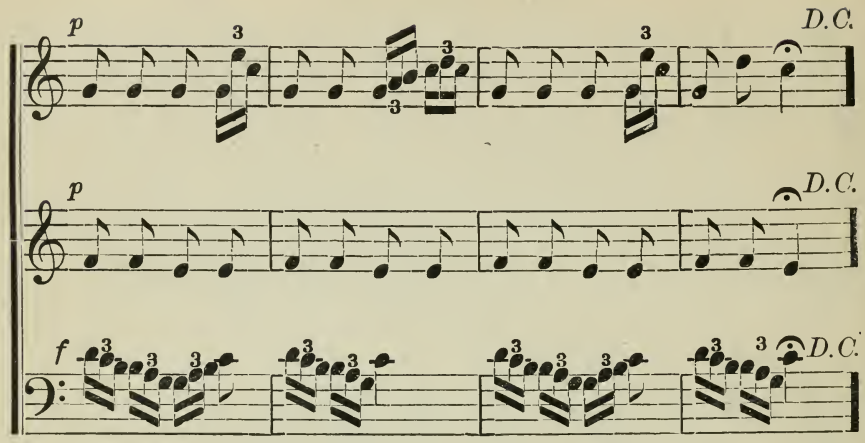





175

## SOLFEGGIO.

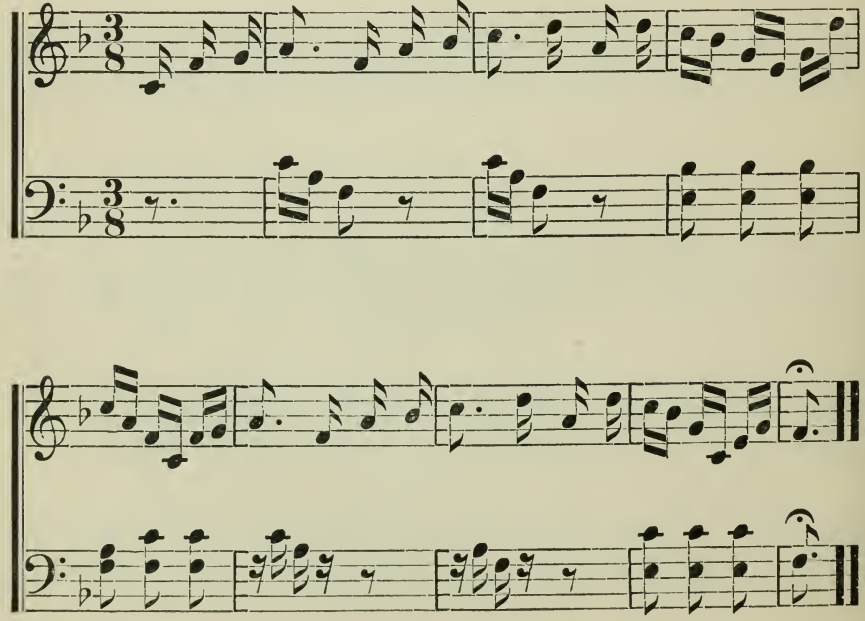





## SOLFEGGIO.

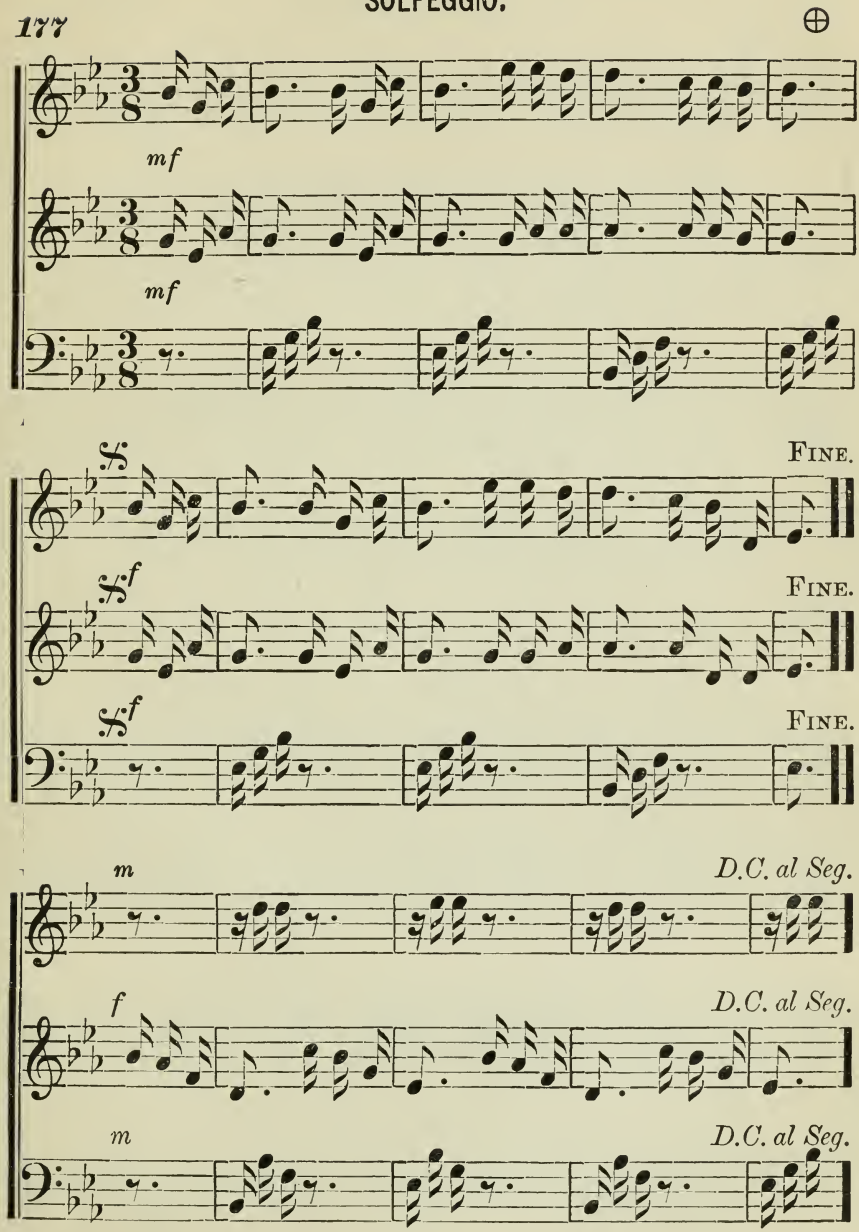
176

From "Rossini."



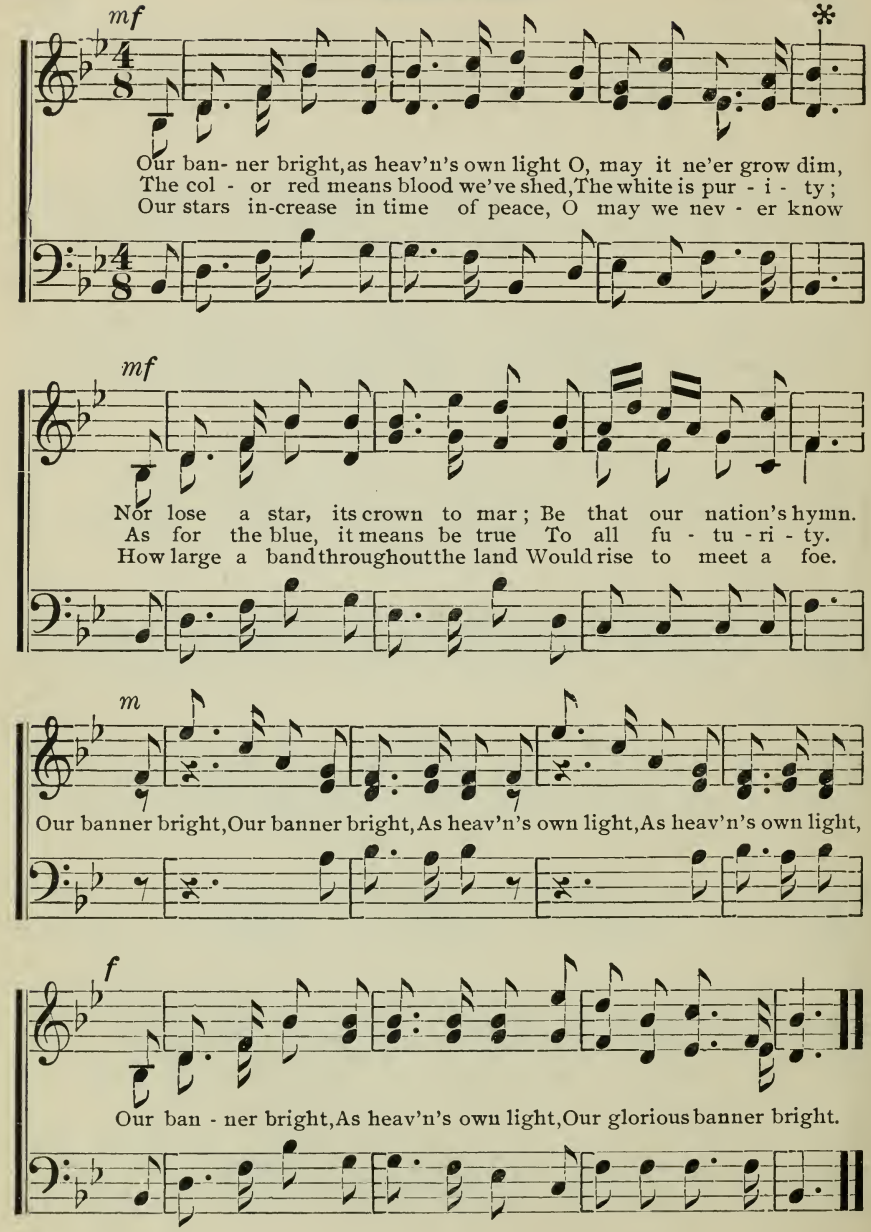
## SOLFEGGIO.

177



## 178 OUR BANNER BRIGHT.

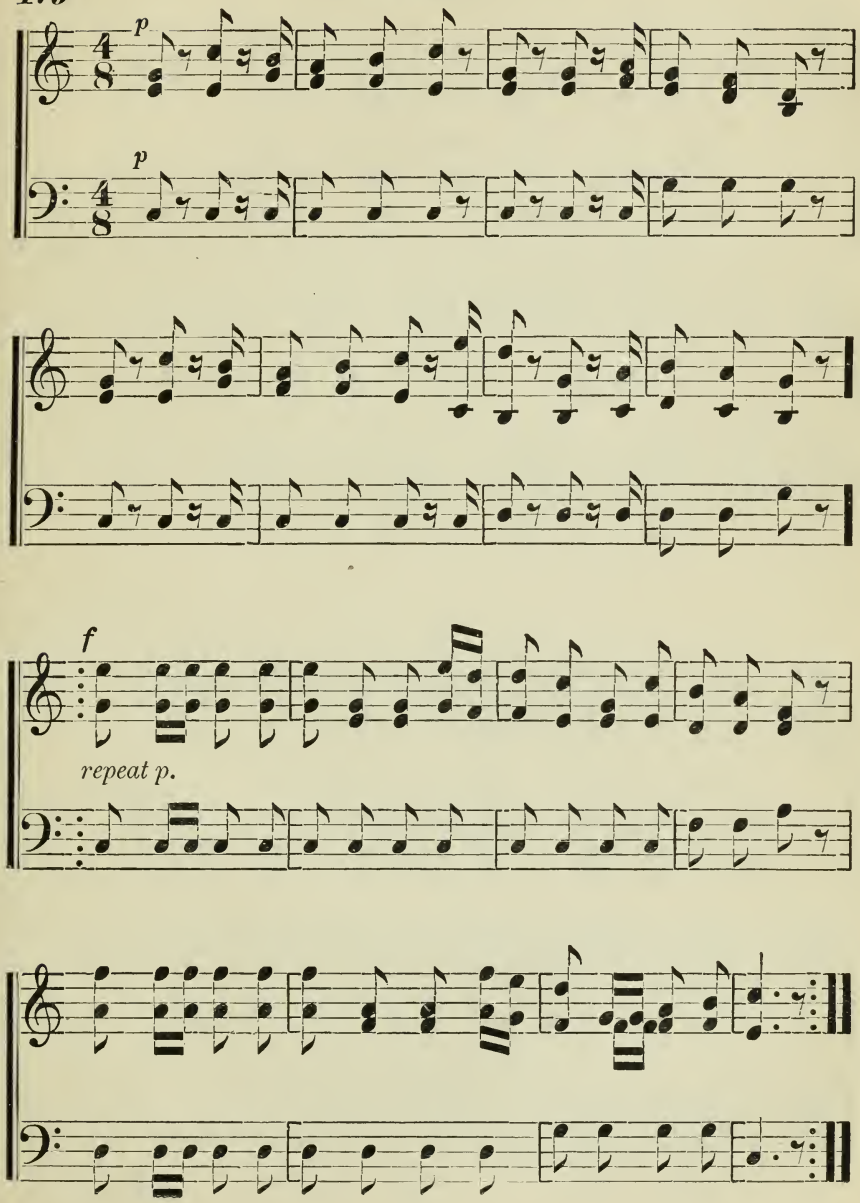
KATE M. PRESTON.



179

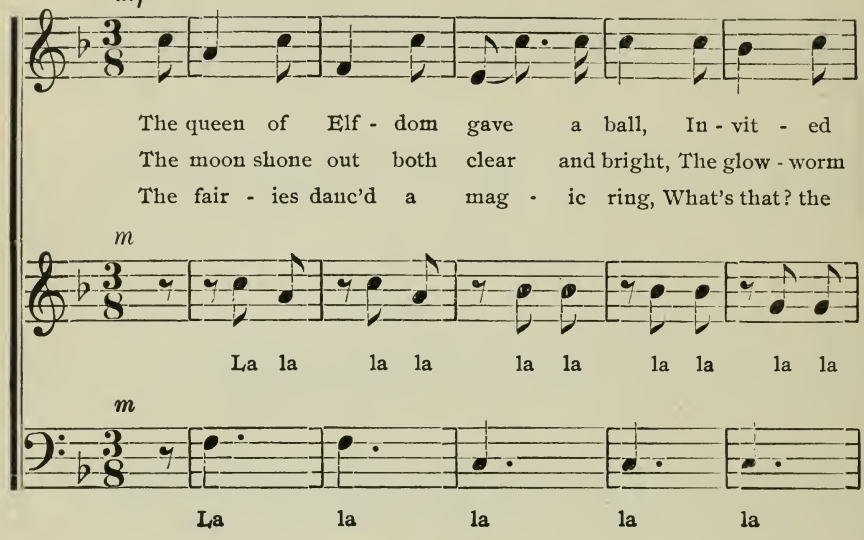
## MARCH.

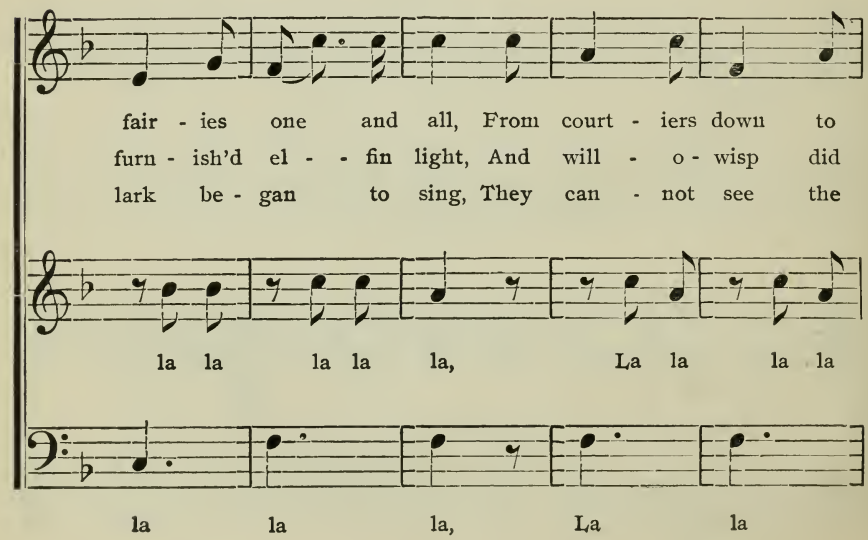
GUNGL.

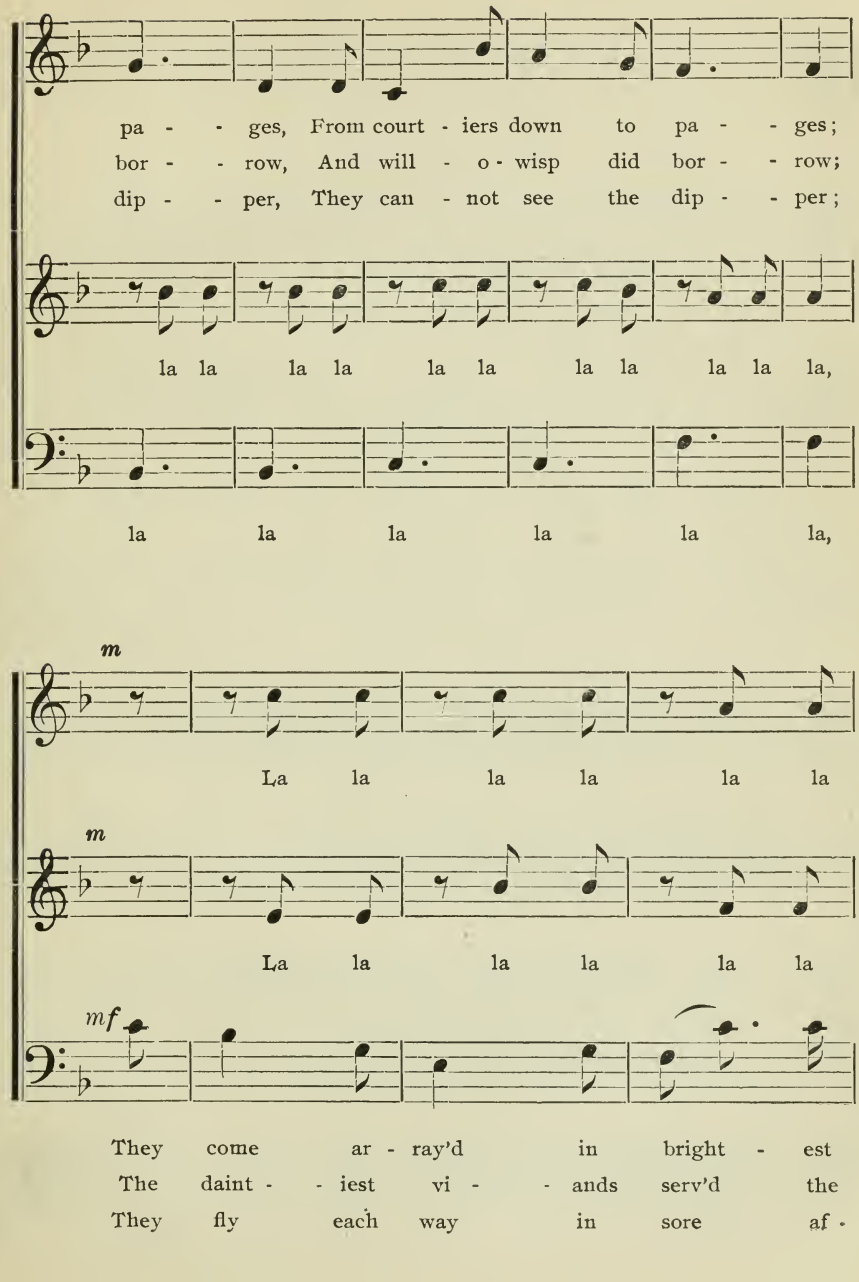


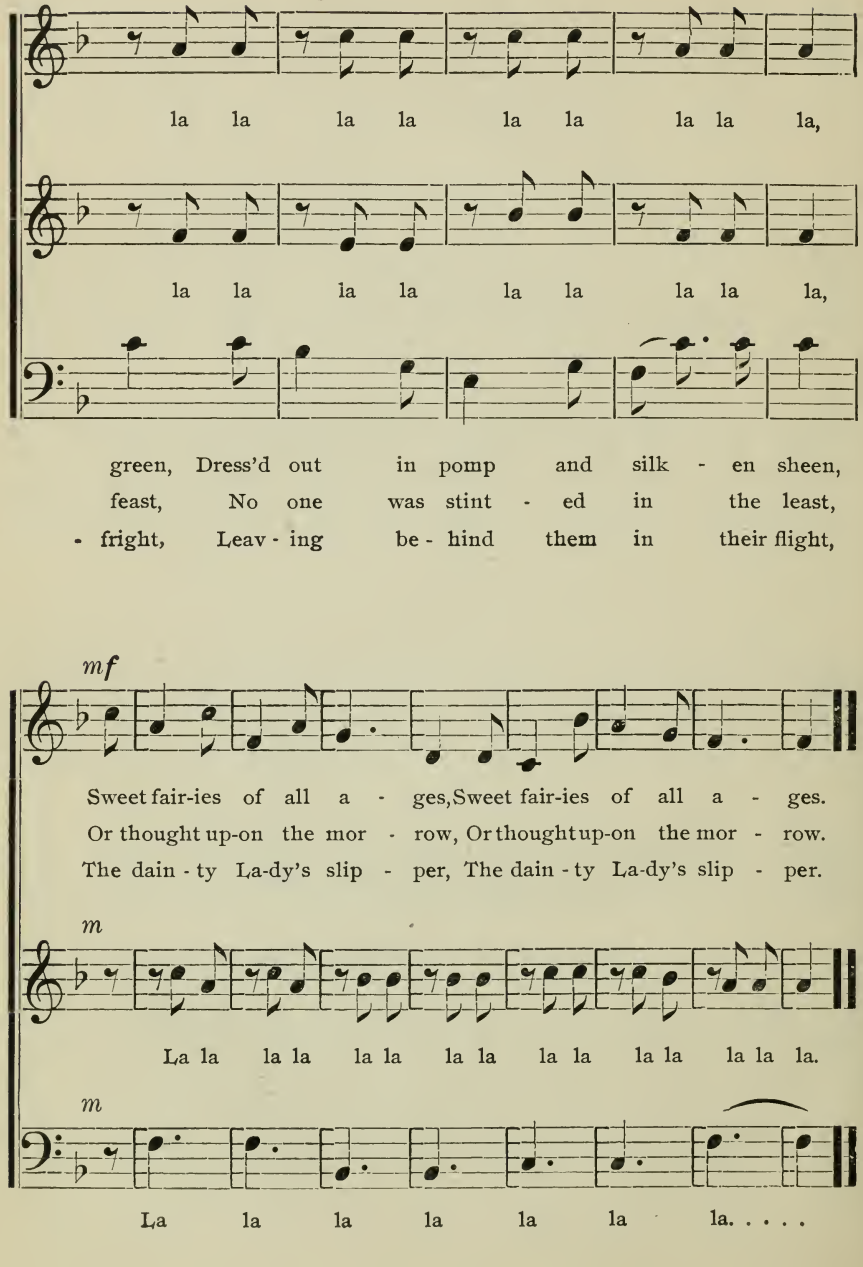
## THE LADY'S SLIPPER.

180 *mf* *




pa - - ges, From court - iers down to pa - - ges;
bor - - row, And will - o - wisp did bor - - row;
dip - - per, They can - not see the dip - - per;
la la la la la la la la la la la,
la la la la la la,
m
La la la la la la
m
La la la la la la
mf
They come ar - ray'd in bright - est
The daint - - iest vi - - ands serv'd the
They fly each way in sore af -


la la la la la la la la la,
la la la la la la la la la,
green, Dress'd out in pomp and silk - en sheen,
feast, No one was stint - ed in the least,
- fright, Leav - ing be - hind them in their flight,
mf
Sweet fair-ies of all a - ges, Sweet fair-ies of all a - ges.
Or thought up-on the mor - row, Or thought up-on the mor - row.
The dain - ty La-dy's slip - per, The dain - ty La-dy's slip - per.
m
La la la la la la la la la la la la la la la.
m
La la la la la la la. . . . .

# CHAPTER XI.

## COMPOUND MEASURE.

### TRIPLE VARIETIES.

### *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Scale intervals by number, with vowel O, oo, &c, dictation exercises with short cadences by syllable, letter, and sound, in all keys on both clefs, chord practice, questions in theory, single trio singing.***

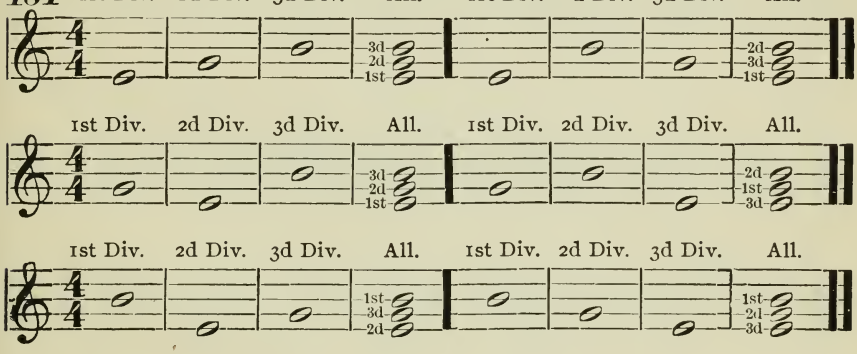
EXPLANATORY.—In commencing *single trio practice,* select easy rounds and the least difficult three part exercises to be found in the book. Continue the practice of exercises with ***La.***

## CHORD PRACTICE. †

MINOR TRIADS FOUNDED ON *THREE* OF THE SCALE.

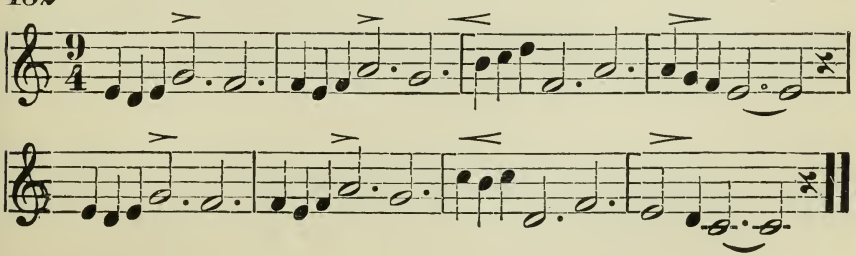
3-5-7.

**181**

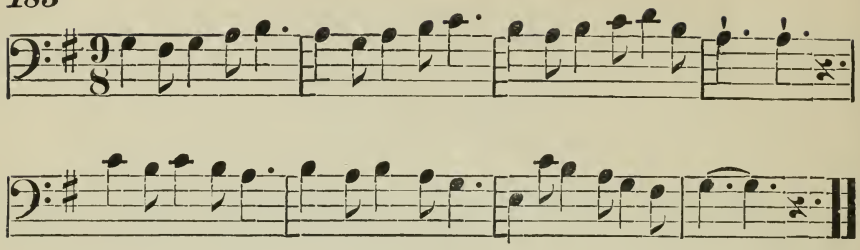



EXERCISES IN $\frac{9}{4}$ AND $\frac{9}{8}$ VARIETIES.

**182**



*183*



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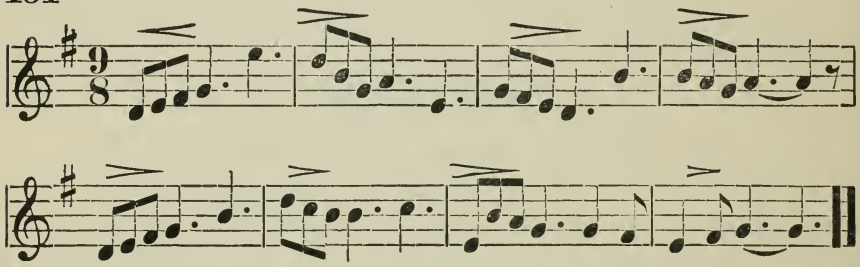

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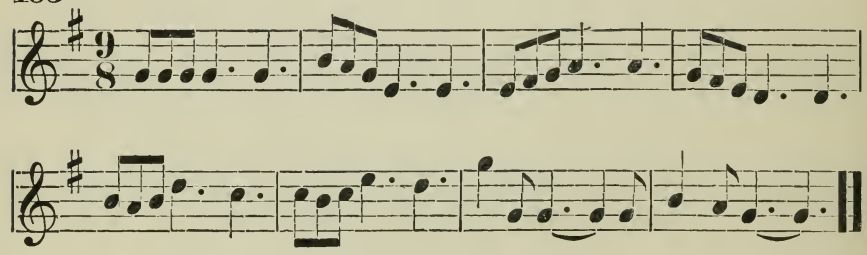

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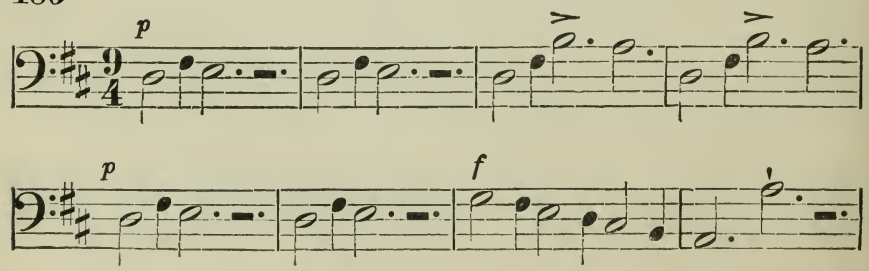

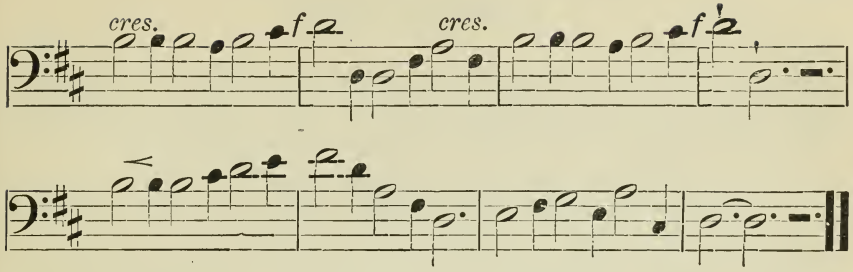


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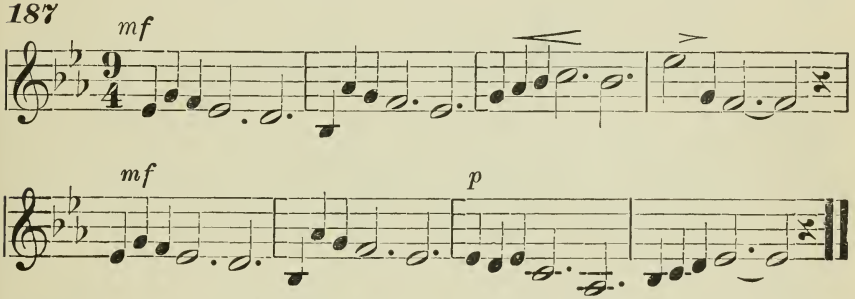


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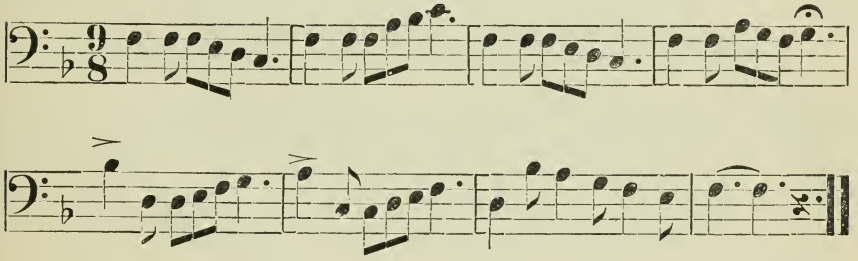

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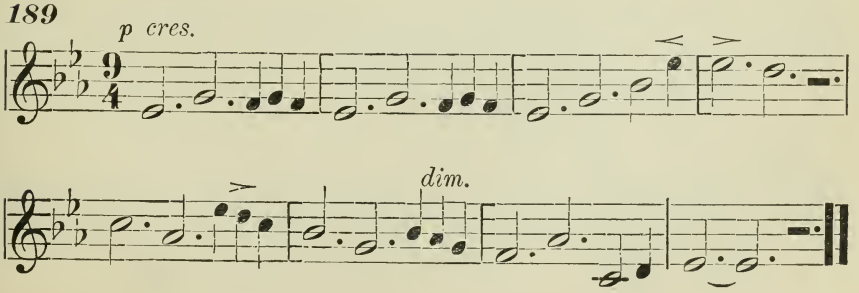
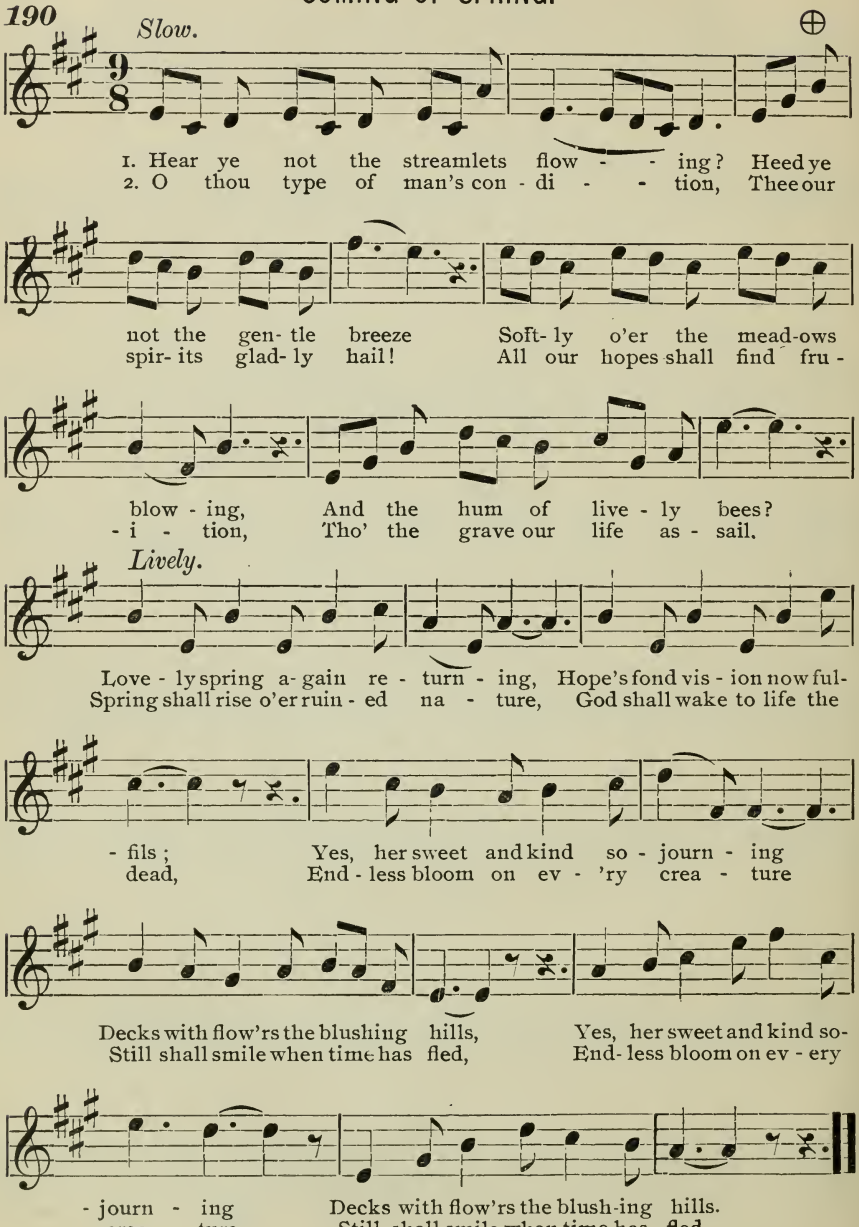


## COMING OF SPRING.

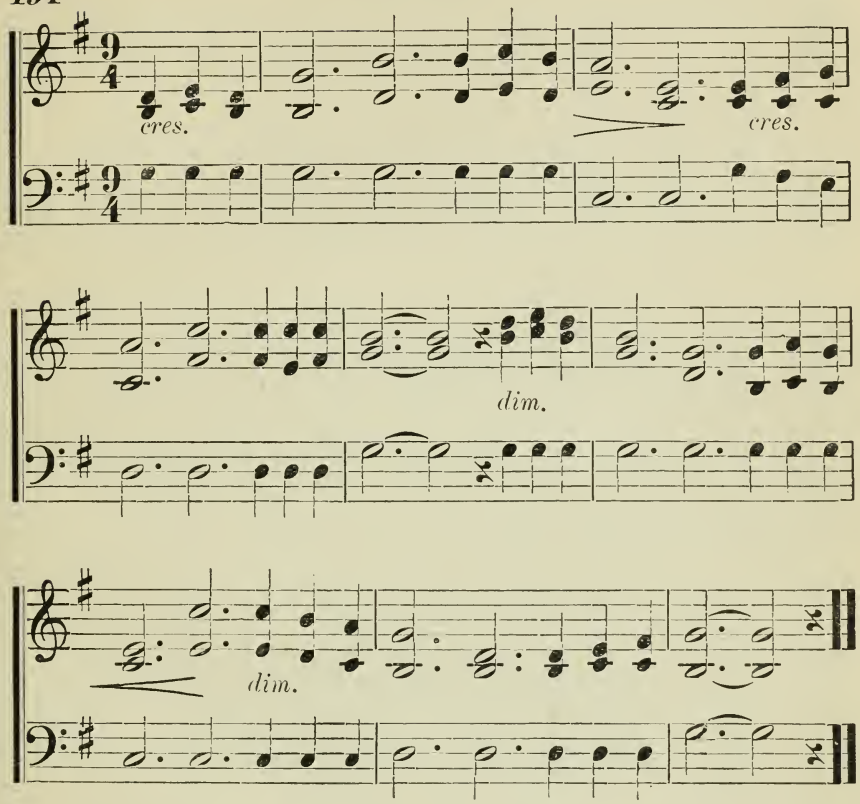
190

*Slow.*



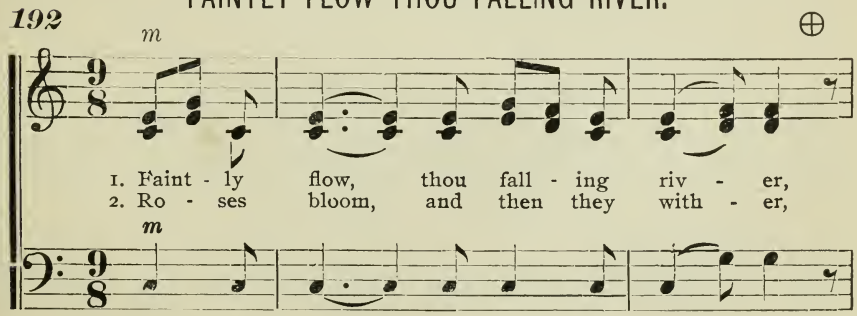
## SOLFEGGIO.

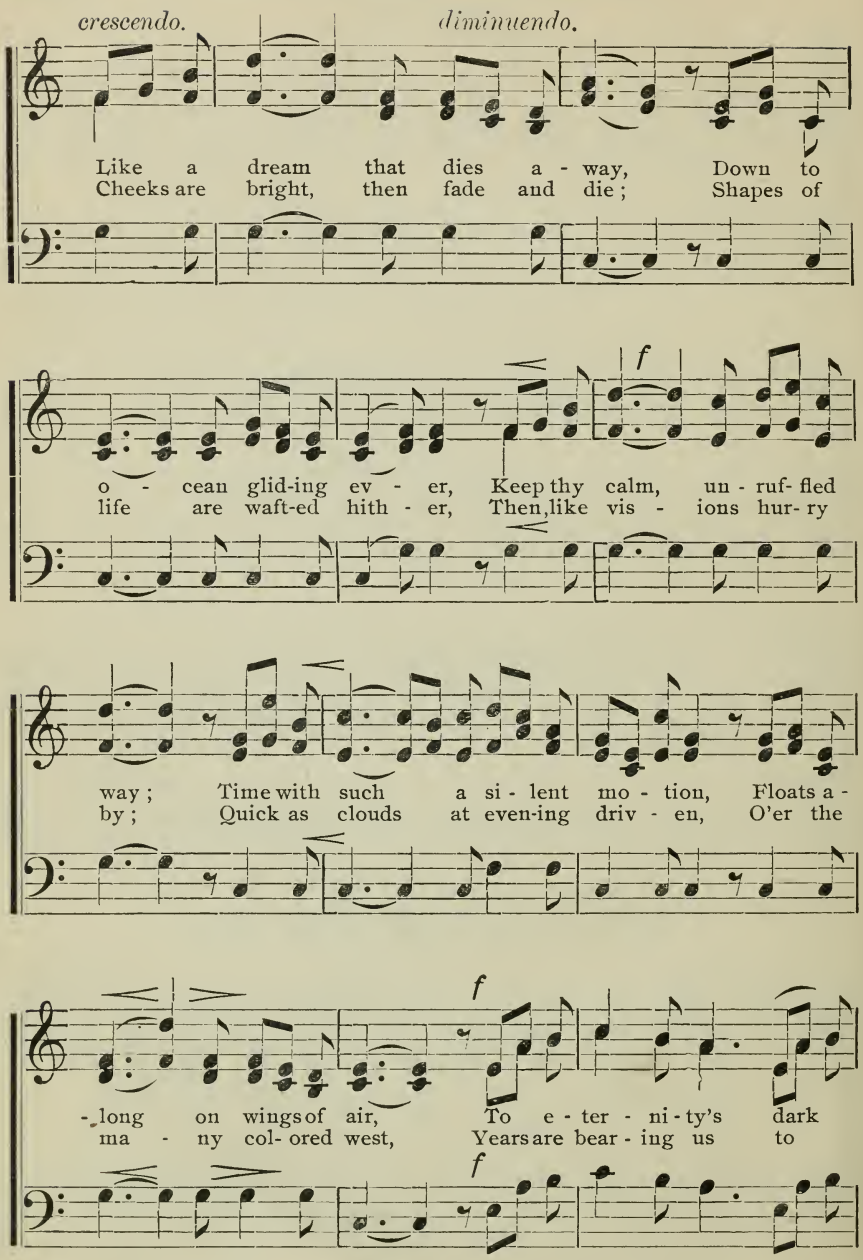
191

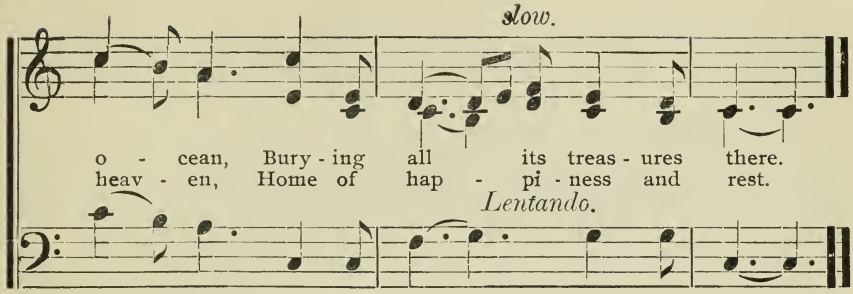



## FAINTLY FLOW THOU FALLING RIVER.

192

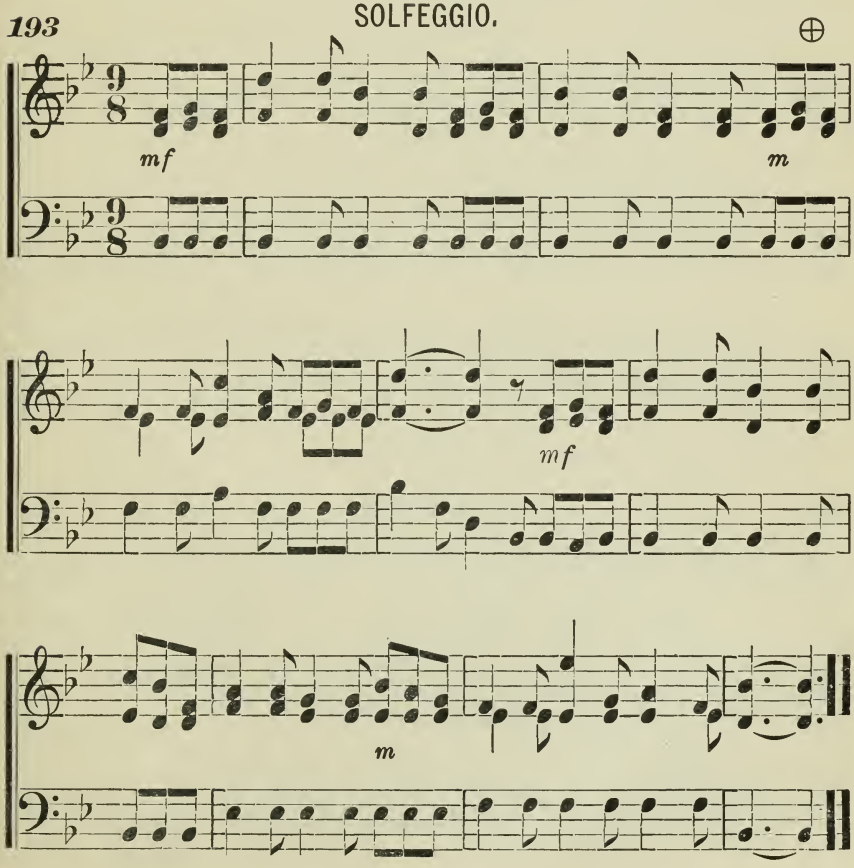



crescendo.
diminuendo.
Like a dream that dies a - way, Down to
Cheeks are bright, then fade and die; Shapes of
f
o - cean glid-ing ev - er, Keep thy calm, un - ruf- fled
life are waft-ed hith - er, Then like vis - ions hur- ry
way; Time with such a si - lent mo - tion, Floats a -
by; Quick as clouds at even-ing driv - en, O'er the
f
-long on wings of air, To e - ter - ni - ty's dark
ma - ny col- ored west, Years are bear - ing us to
f

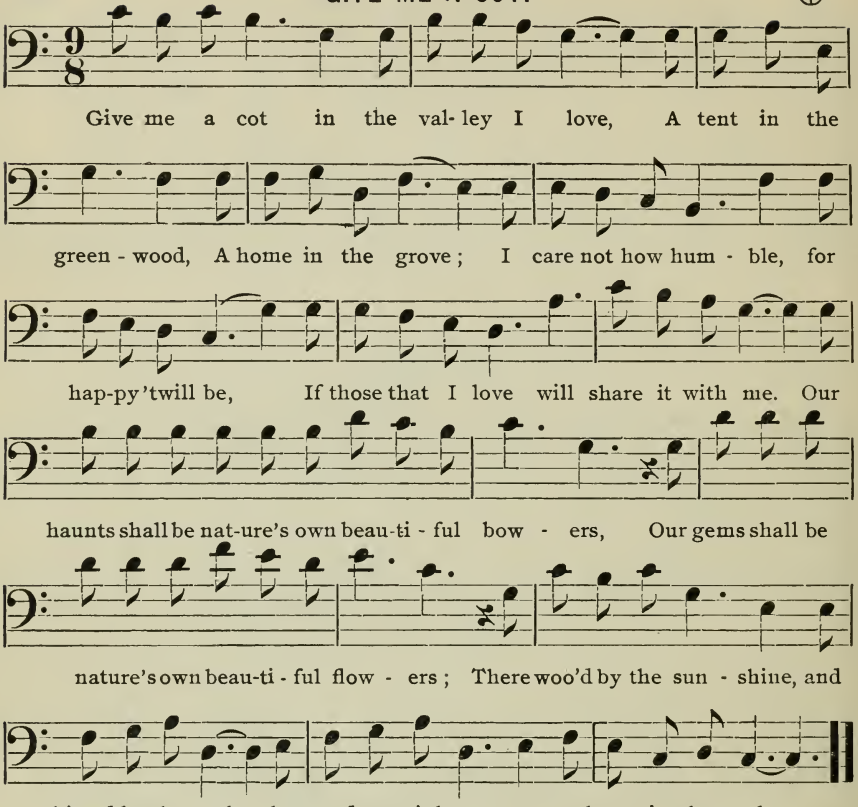



193

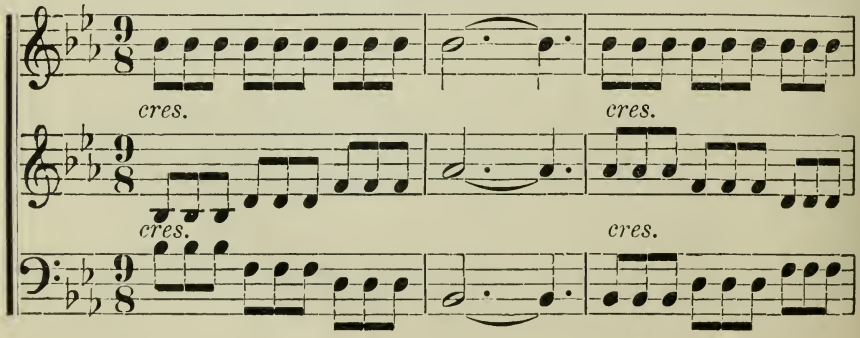
## SOLFEGGIO.

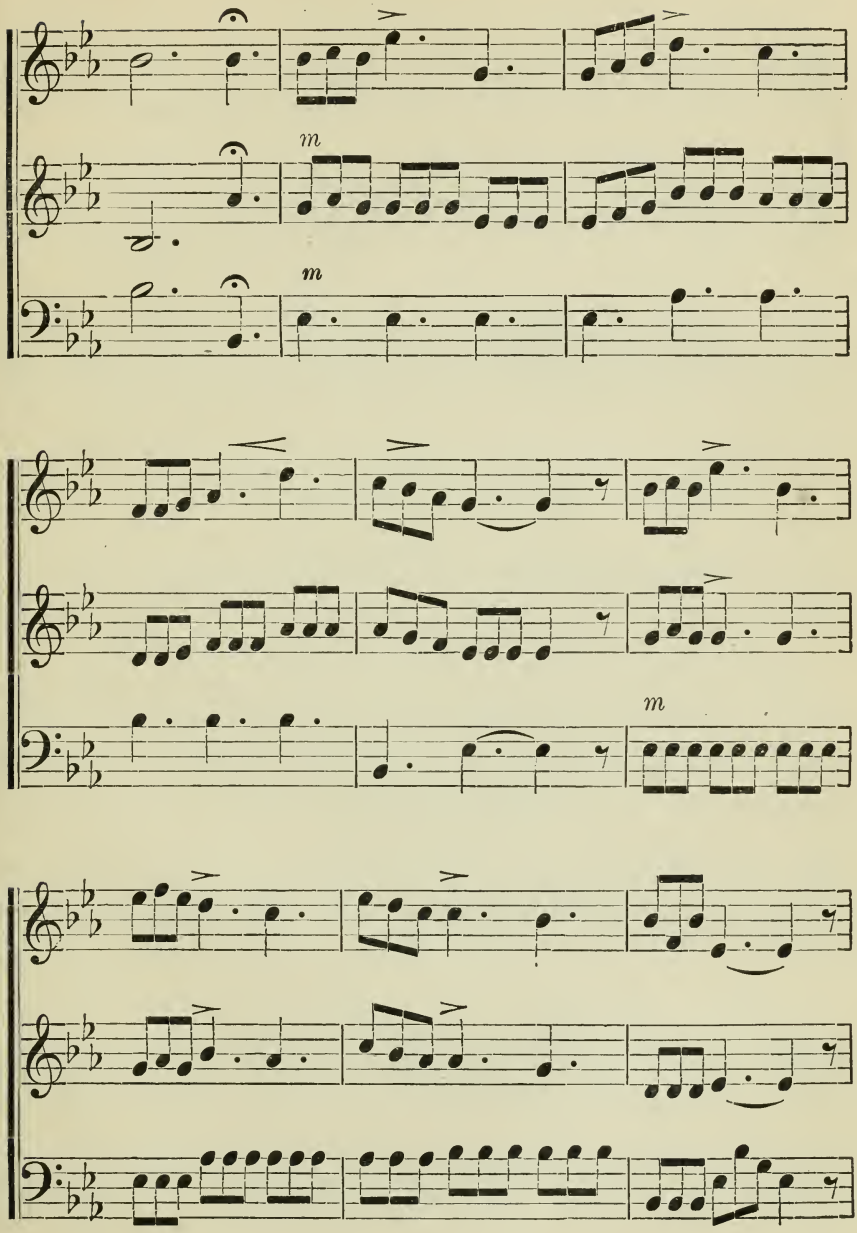


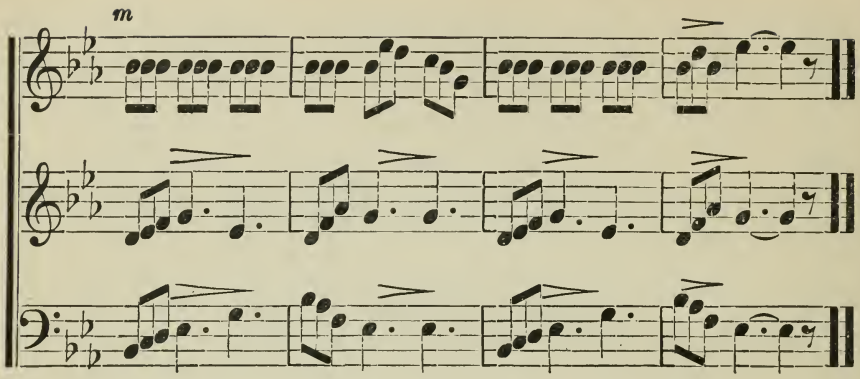
194 GIVE ME A COT. ⊕




195 SOLFEGGIO. ⊕




m
m
m




# CHAPTER XII.

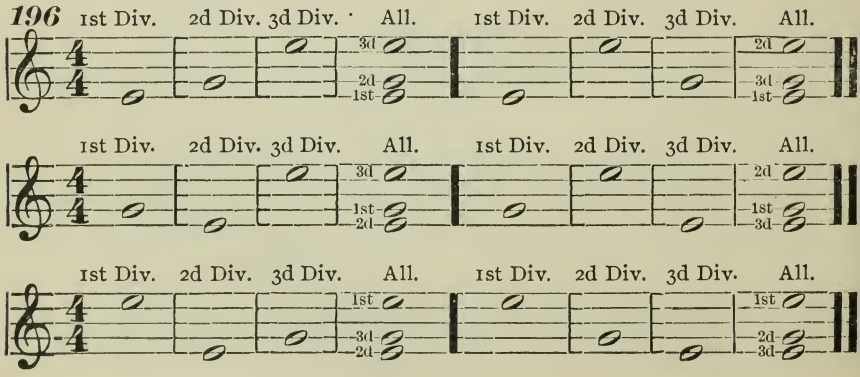
## DOTTED QUARTERS AND EIGHTHS TO THE BEAT.

### *GENERAL EXERCISES FOR DAILY PRACTICE*

***Scale intervals by number, with the vowels O, oo, &c. Dictation exercises with short cadences by syllable, letter, and sound, in all keys and on both clefs. Chord practice, questions in theory, trio singing.***

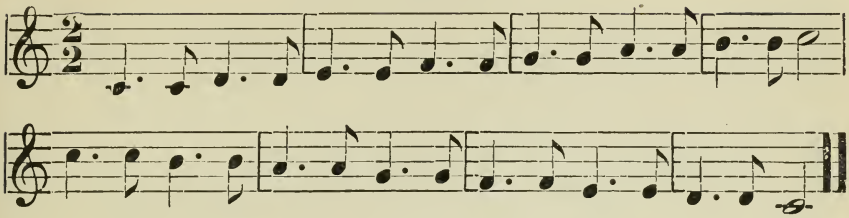
### CHORD PRACTICE.

3-5-10.

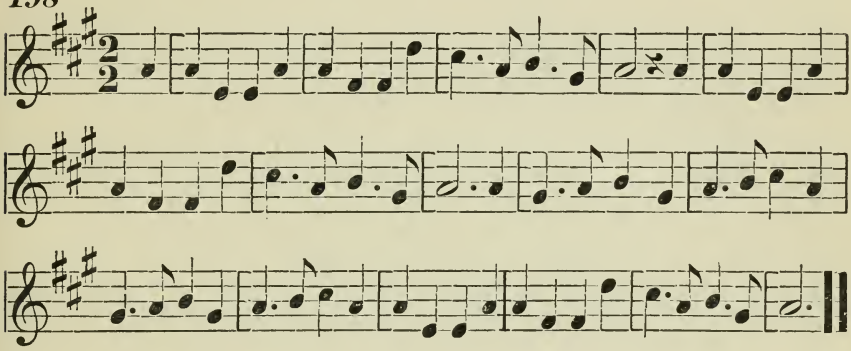


SINGLE PART EXERCISES.

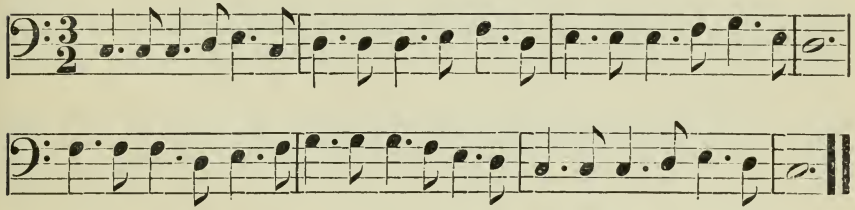
*197*



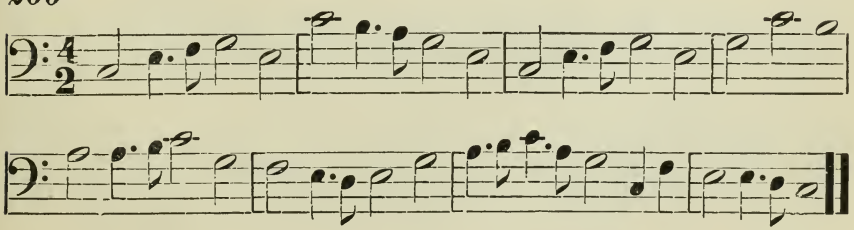
*198*



*199*



*200*



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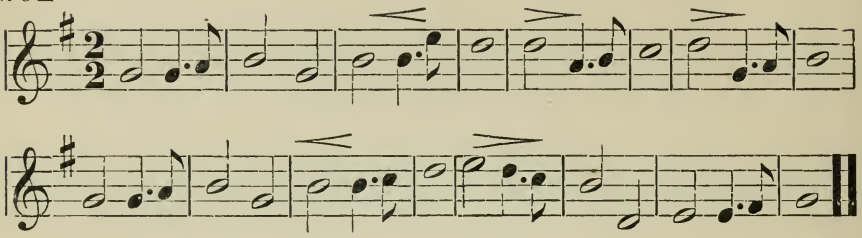
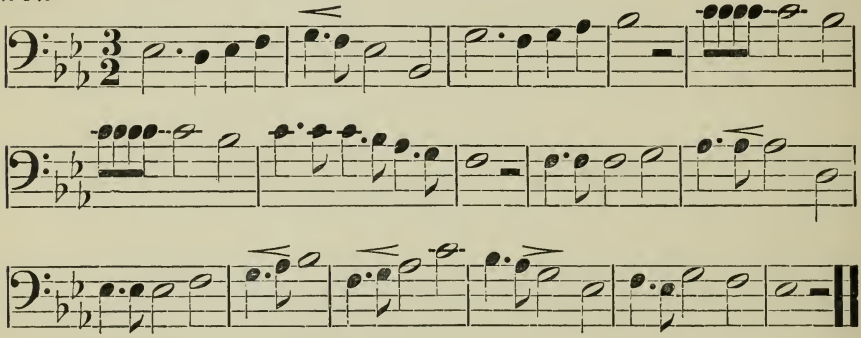
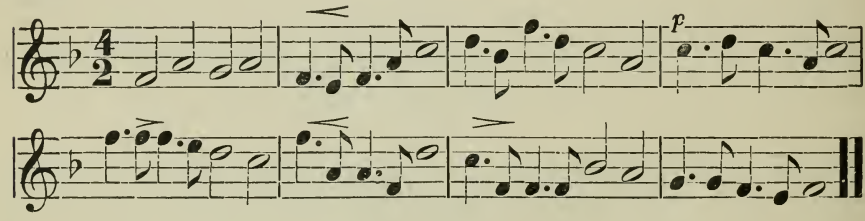


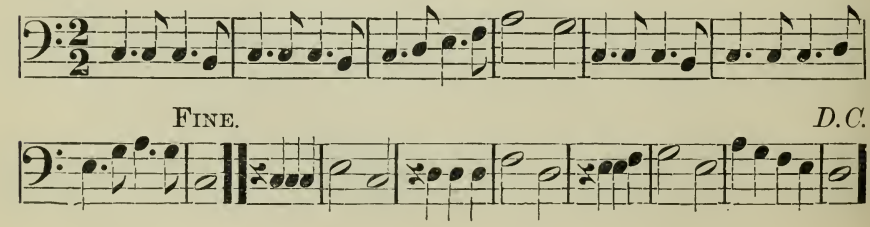
*202*



*203*

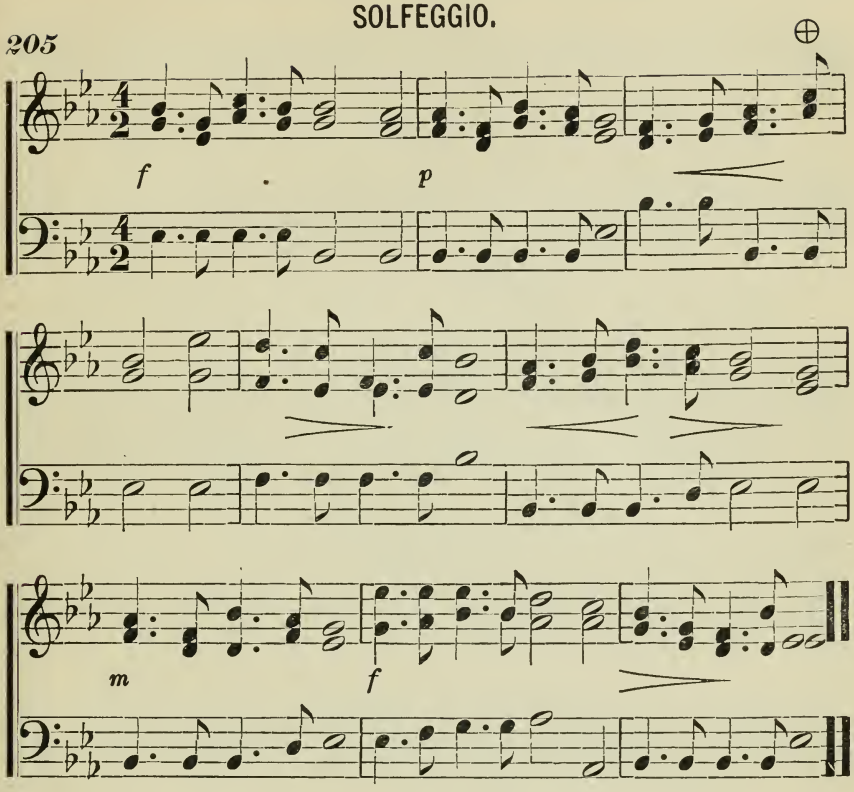


*204*

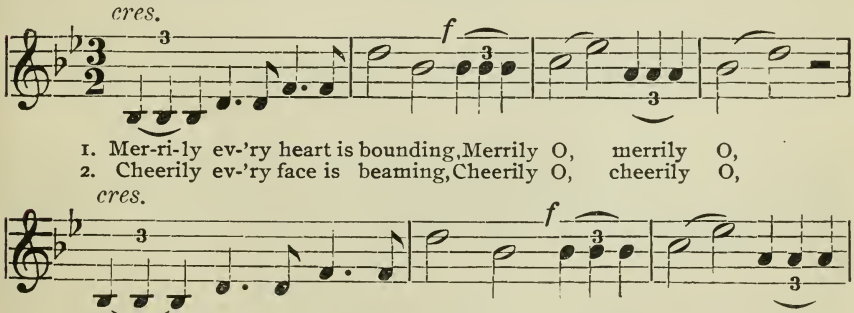


## SOLFEGGIO.

205

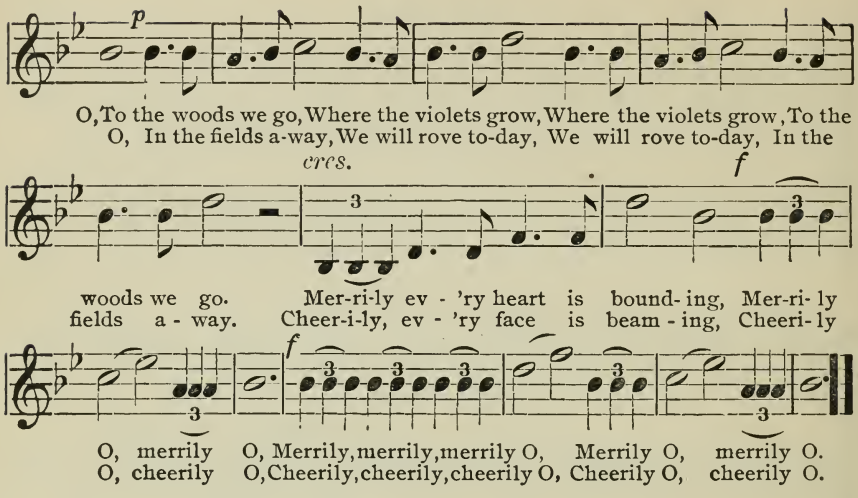



## 206 MERRILY EVERY HEART IS BOUNDING.

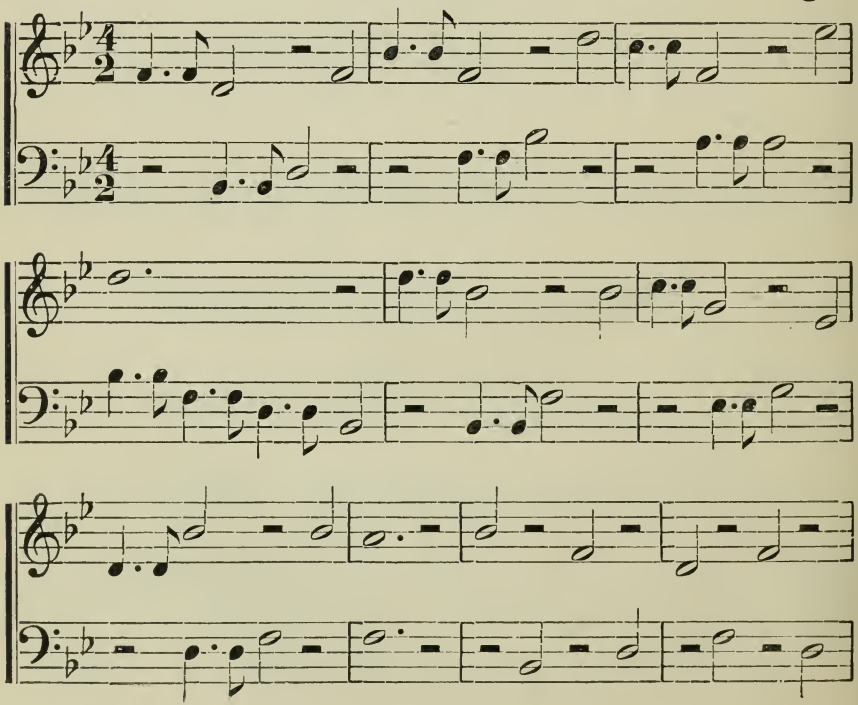


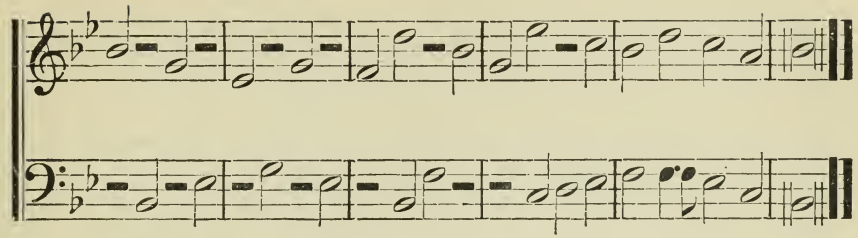

1. Mer-ri-ly ev-'ry heart is bounding, Merrily O, merrily O,
2. Cheerily ev-'ry face is beaming, Cheerily O, cheerily O,

Joy-ful- ly now the news is sound - ing, Joy-ful-ly O, joy-ful-ly
Play-ful-ly ev - 'ry eye is gleam - ing, Playful-ly O, playful-ly



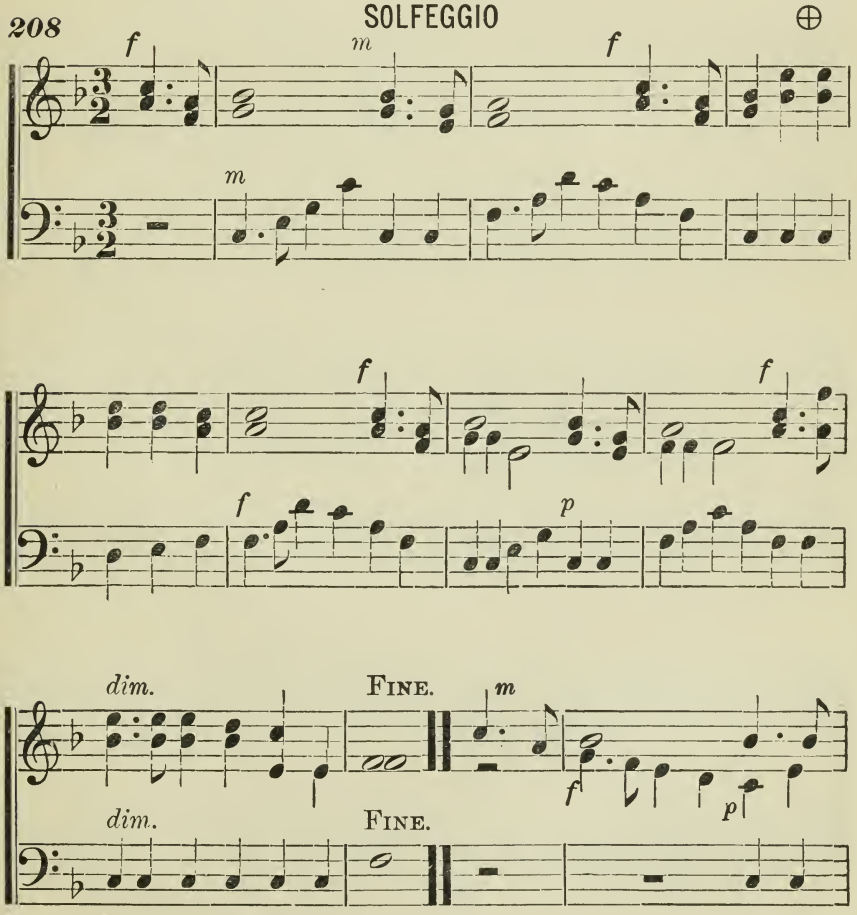

*207* **SOLFEGGIO.** ⊕

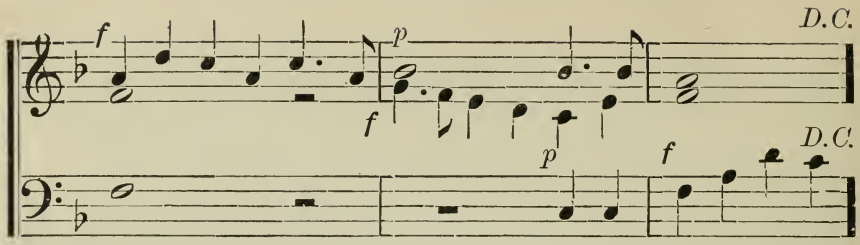




208

## SOLFEGGIO

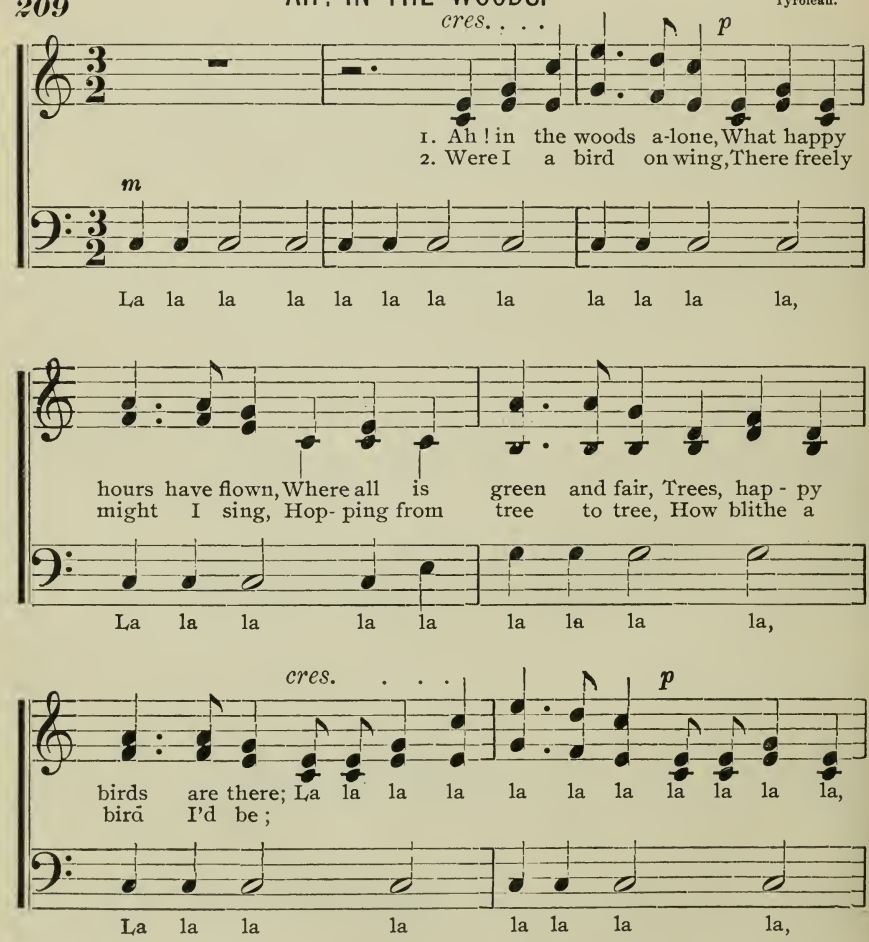


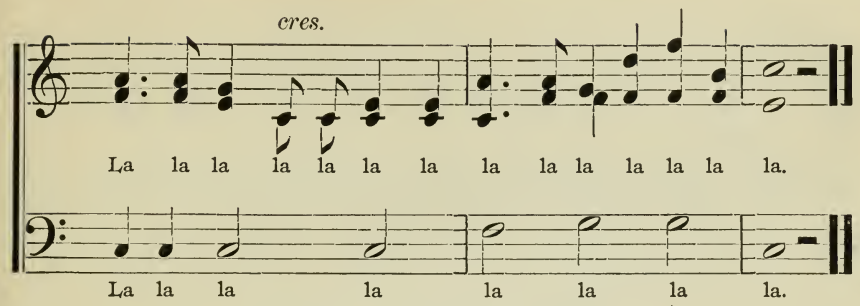



209

## AH! IN THE WOODS.

Tyrolean.

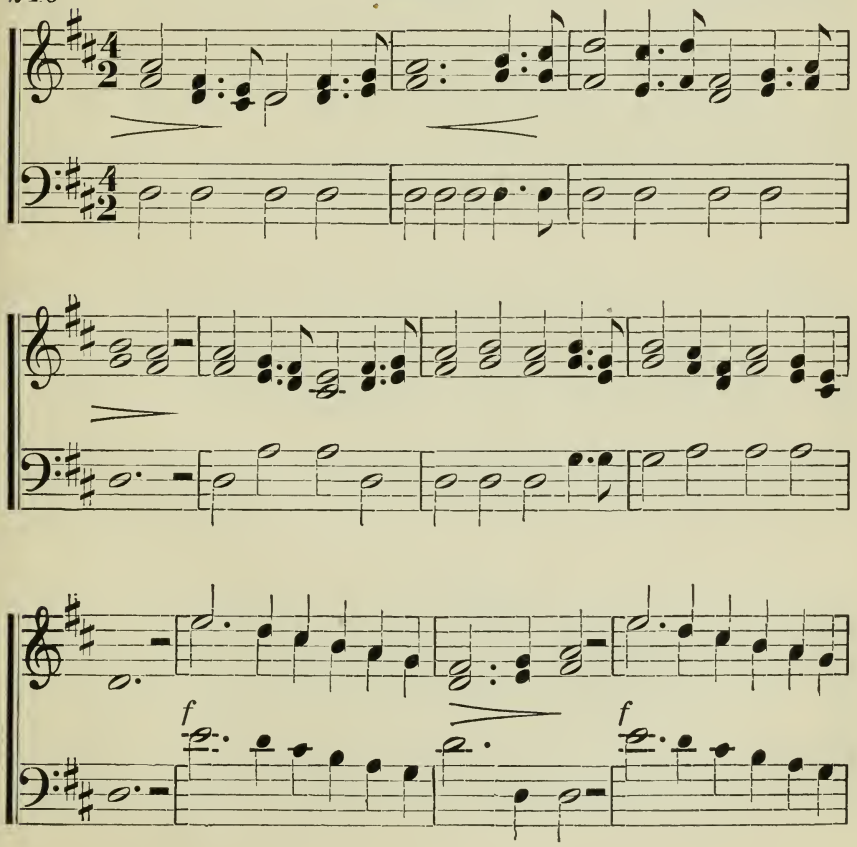


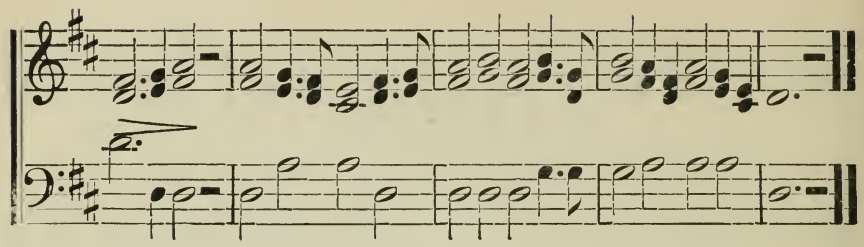



210

## MARCH.

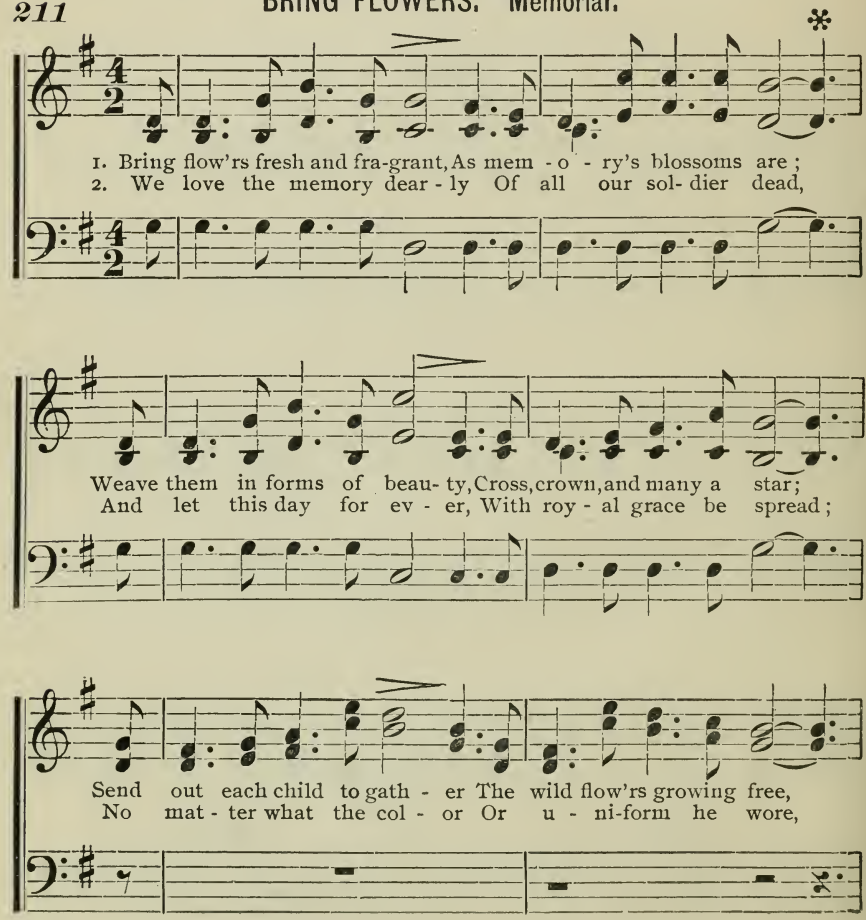
From Massaniello.

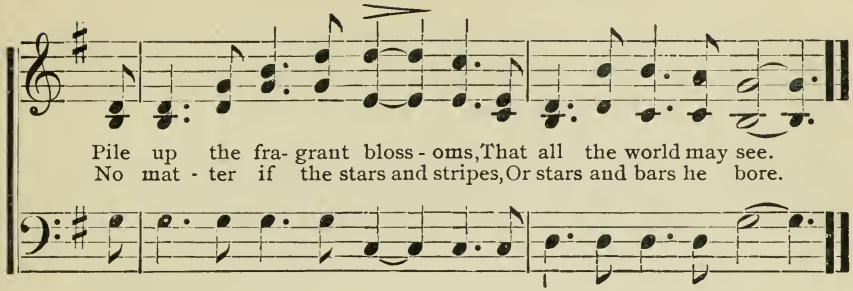




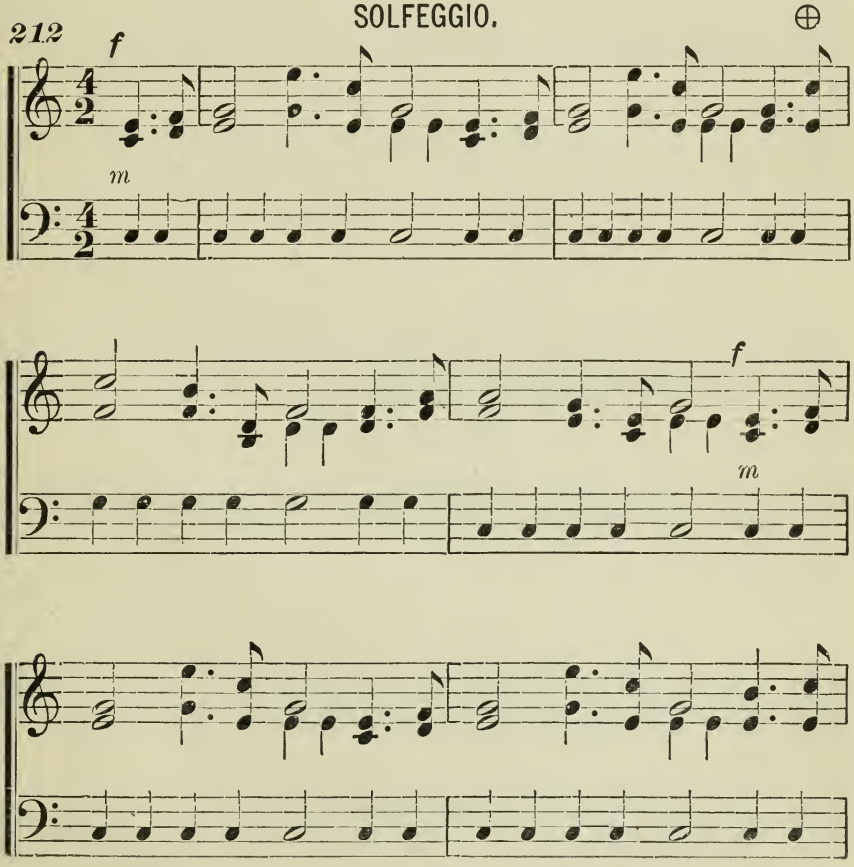
211

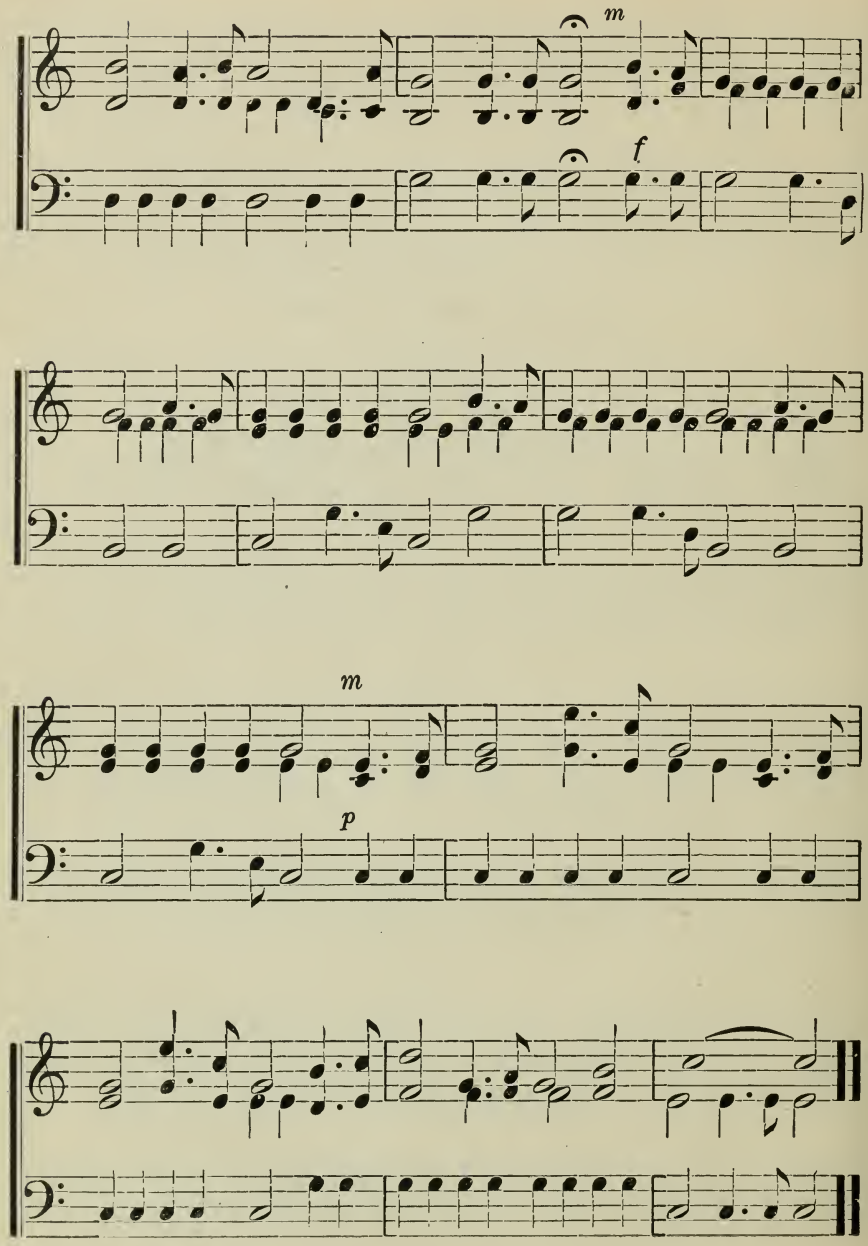
## BRING FLOWERS. Memorial.




Pile up the fra- grant bloss - oms, That all the world may see.
No mat - ter if the stars and stripes, Or stars and bars he bore.

## SOLFEGGIO.


212
f
m
f
m


m
f
m
p

# CHAPTER XIII.

## DOUBLE DOTTED NOTES AND RESTS.

The time of dotted notes and rests may be lengthened by the addition of a ***second dot.***

The second dot lengthens the time ***one half*** the value of the first dot.

A ***double dotted whole note*** (𝅝 ··) is equal in time to a whole, half, and quarter note (𝅝 𝅗𝅥 ♩).

A ***double dotted half note*** (𝅗𝅥 ··) is equal in time to a half, quarter, and eighth note (𝅗𝅥 ♩ ♪).

A ***double dotted quarter note*** (♩··) is equal in time to a quarter, eighth, and sixteenth note (♩ ♪ 𝅘𝅥𝅯).

A ***double dotted half rest*** (𝄼··) is equal in time to a half, quarter, and eighth rest (𝄼 𝄽 𝄾).

A ***double dotted quarter rest*** (𝄽··) is equal in time to a quarter, eighth, and sixteenth rest (𝄽 𝄾 𝄿).

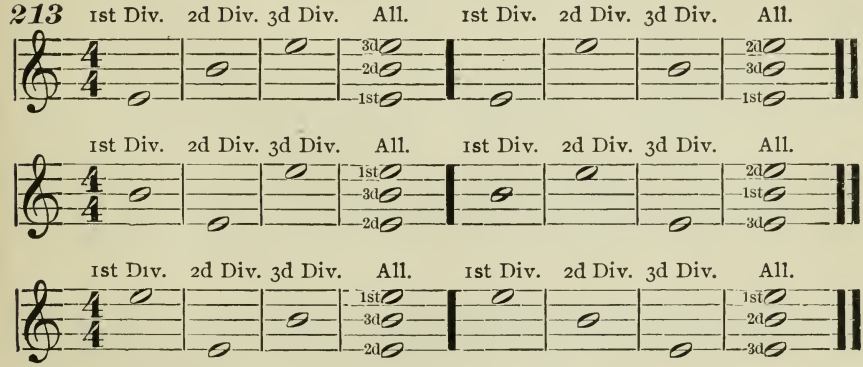
### *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Scale intervals by number, with vowels, O, oo, &c, dictation exercises with short cadences by syllable, letter, and sound, in all keys, on both clefs, chord practice, questions in theory, trio singing.***

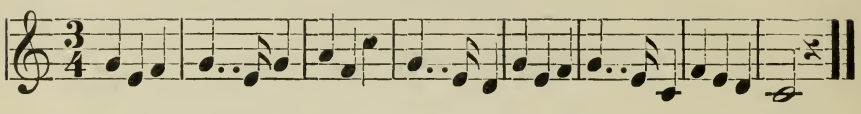
## CHORD PRACTICE.

3-7-10.

**213**



*214* EXERCISES.



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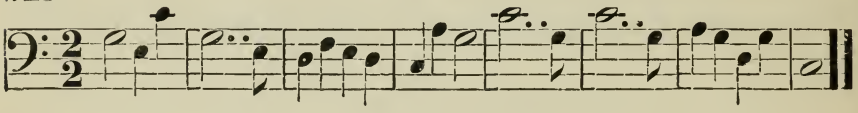
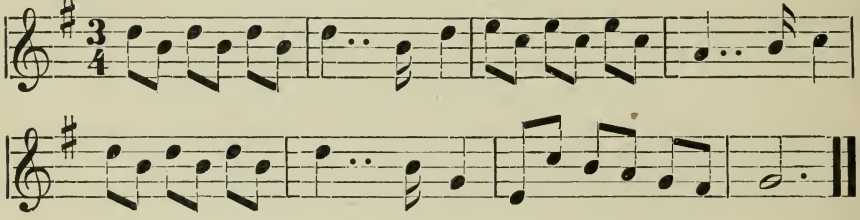


*216*



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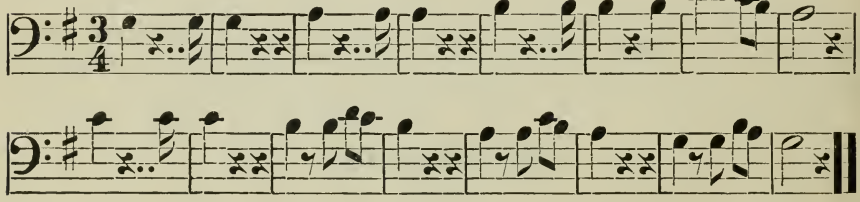

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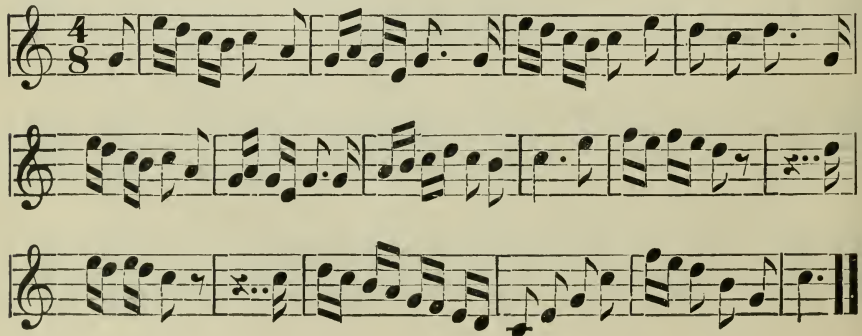

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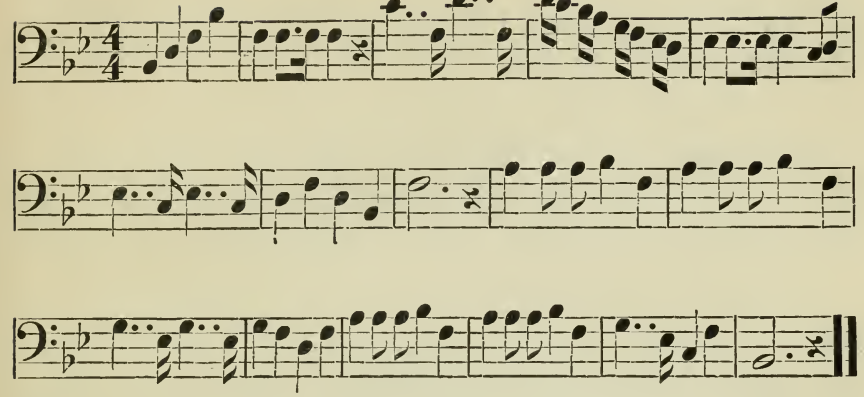

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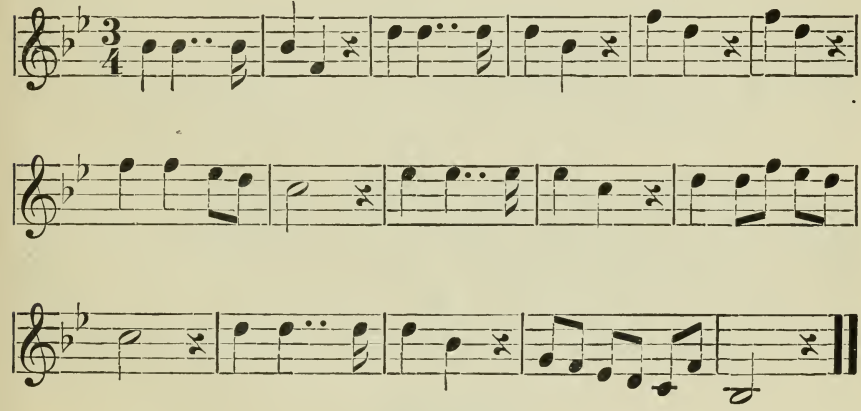

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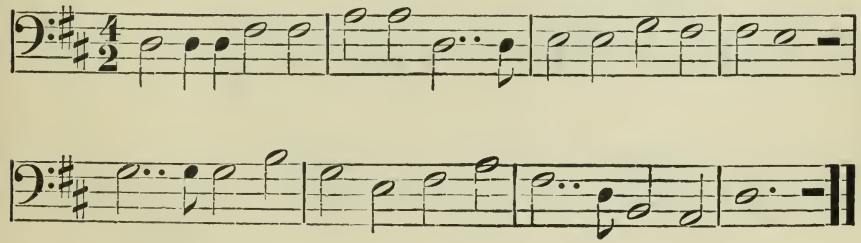

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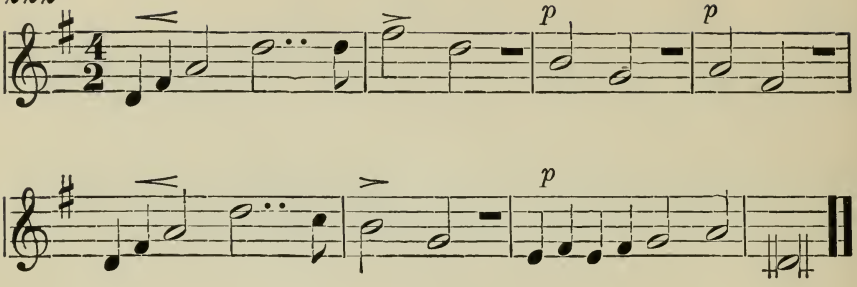


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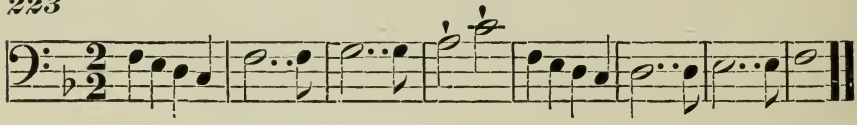

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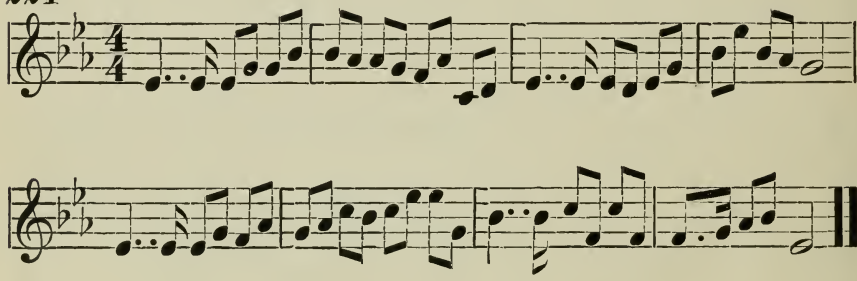
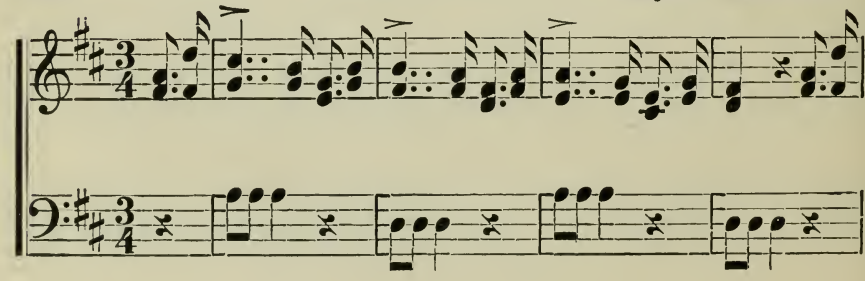
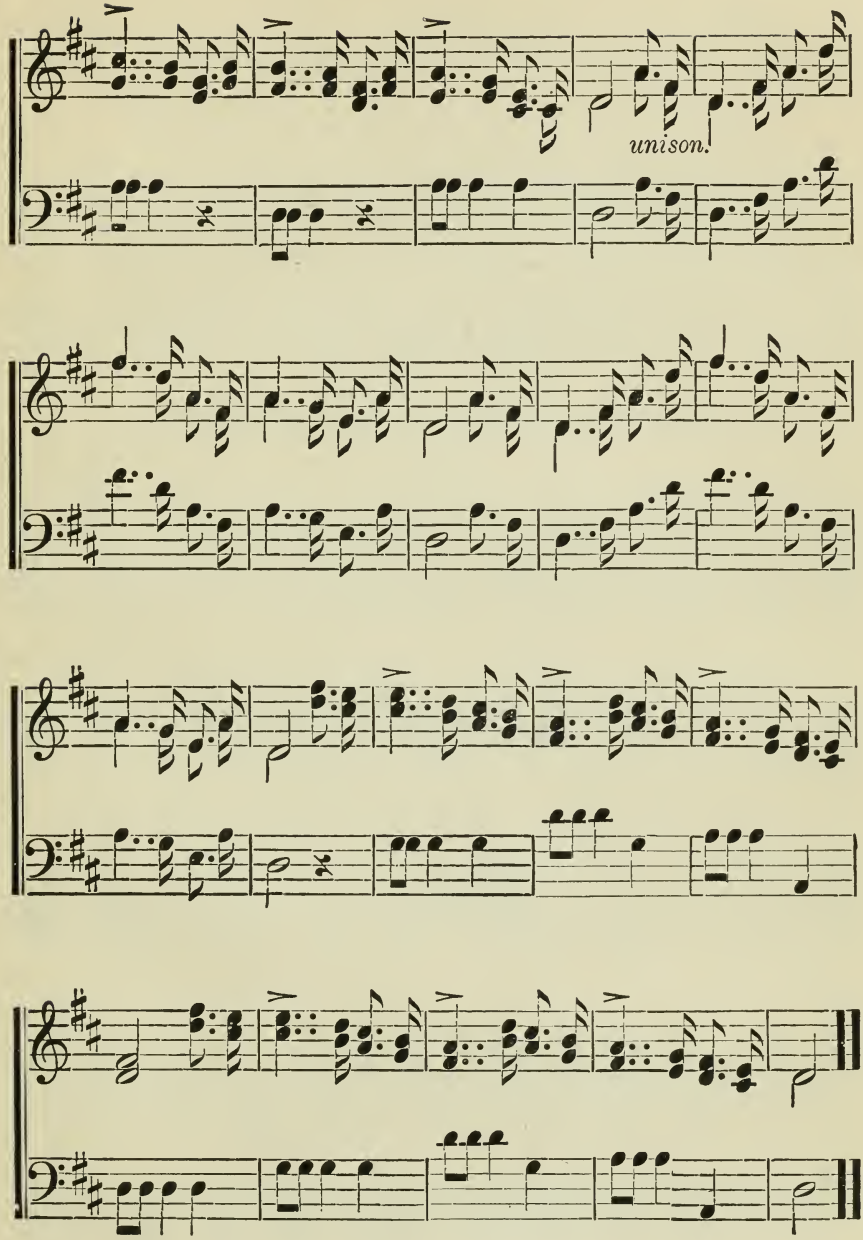


## SOLFEGGIO.

225

Arranged from "Elisire d'Amore."




unison.

# CHAPTER XIV.

DOTTED EIGHTHS AND SIXTEENTHS TO THE BEAT.

## *GENERAL EXERCISES FOR DAILY PRACTICE.*

***Scale intervals by number, with vowels O, Oo, &c, dictation exercises with short cadences by syllable, letter, and sound, in all keys, on both clefs, chord practice, questions in theory, trio singing.***

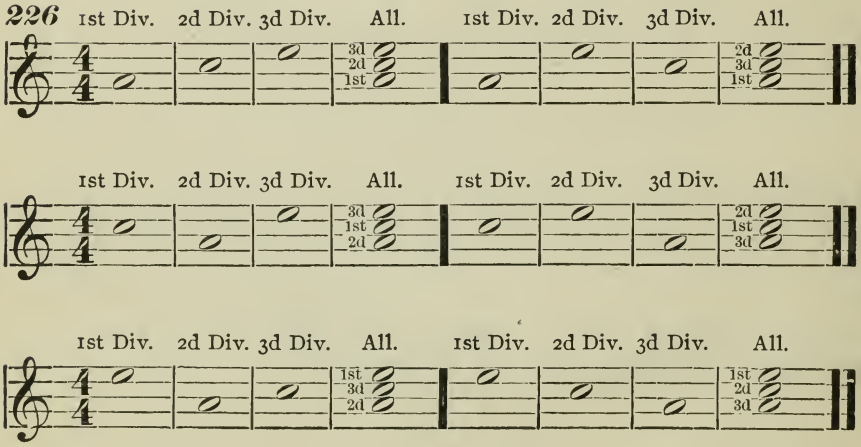
## CHORD PRACTICE.

MINOR TRIADS FOUNDED ON *SIX* OF THE SCALE.

6-8-10.

†

***226***

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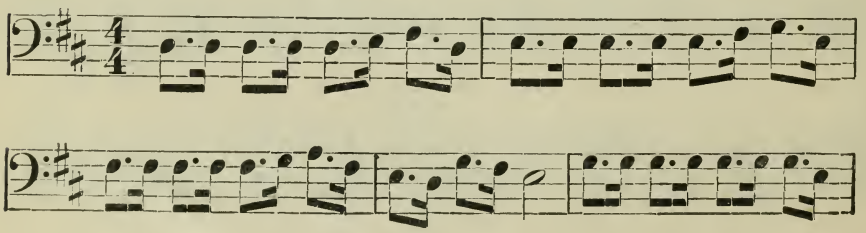

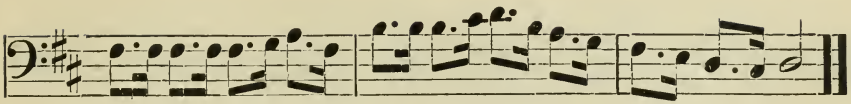

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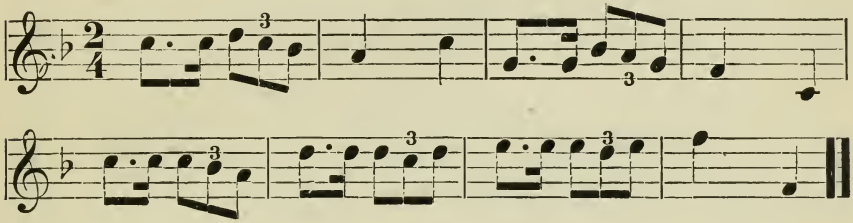
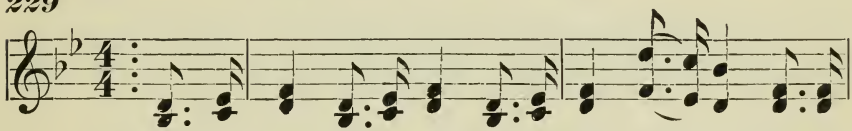
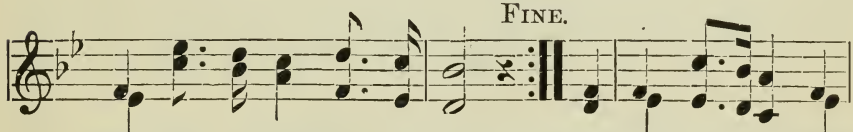
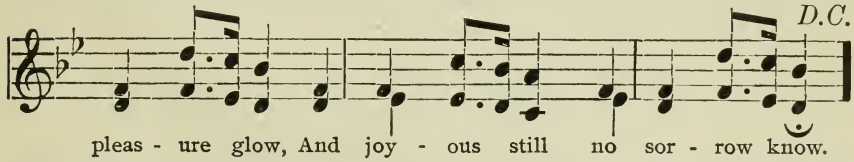


## COME AWAY, COME AWAY.

229

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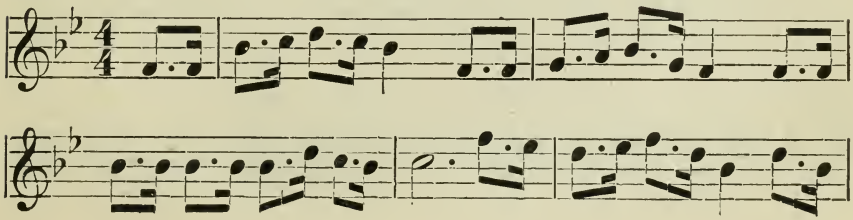
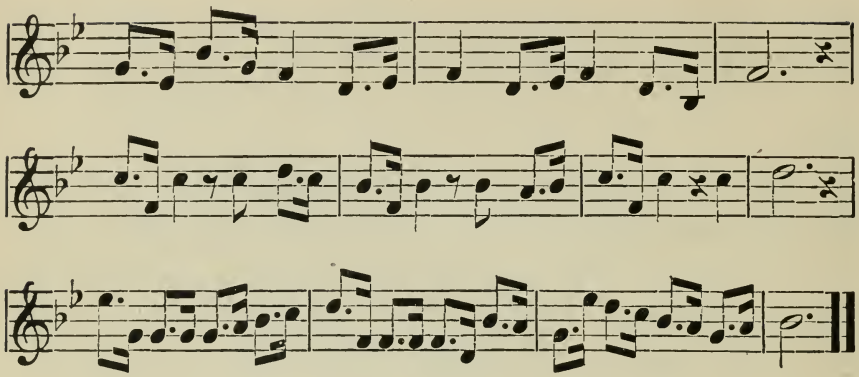
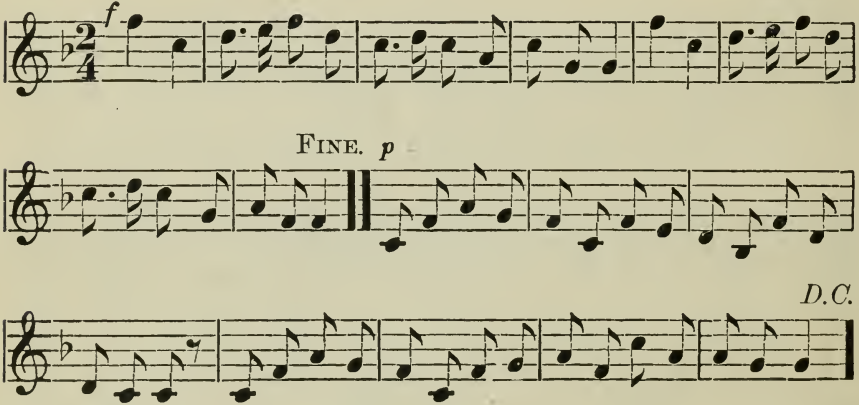




231

FLOTOW.

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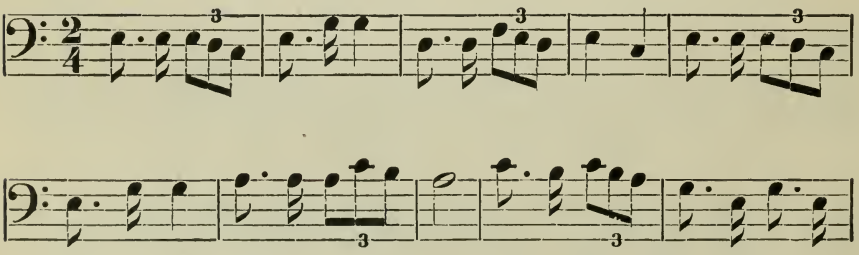
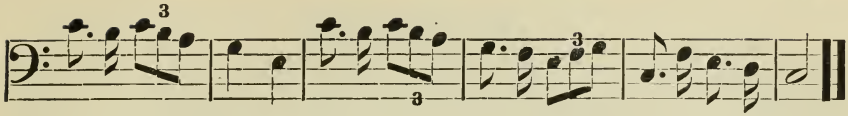
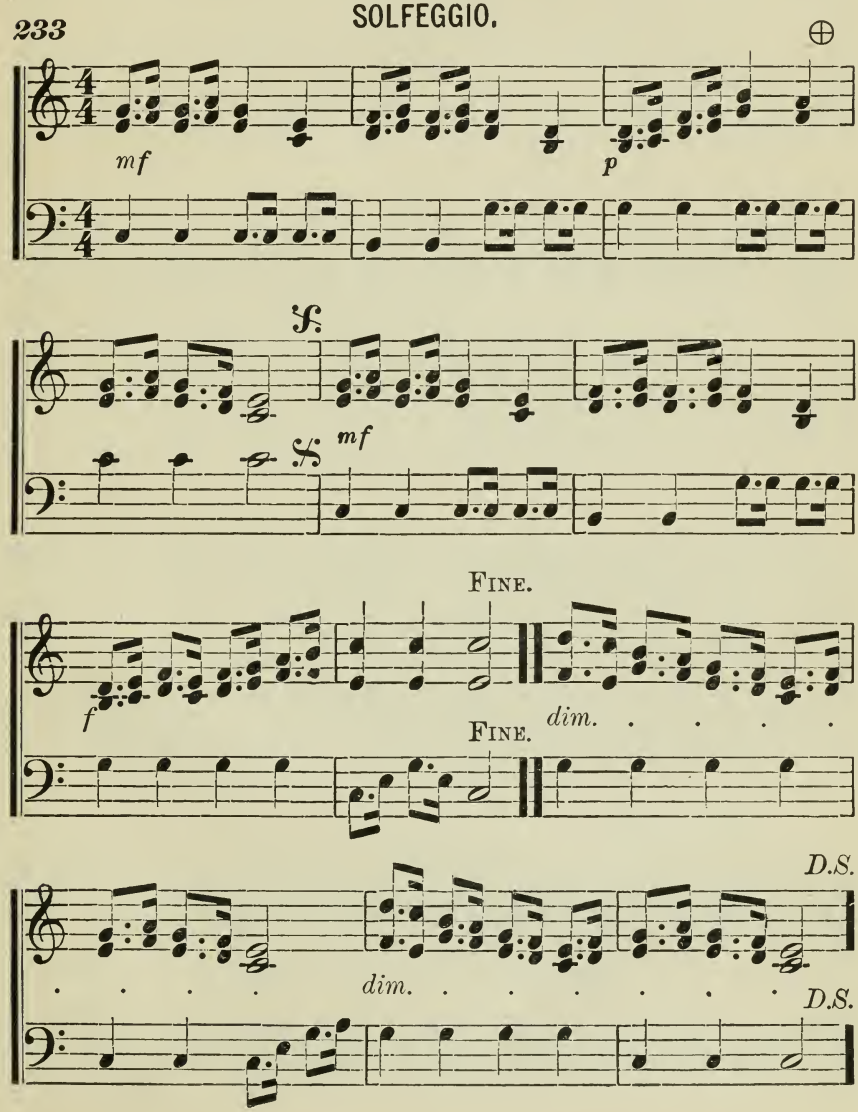




233

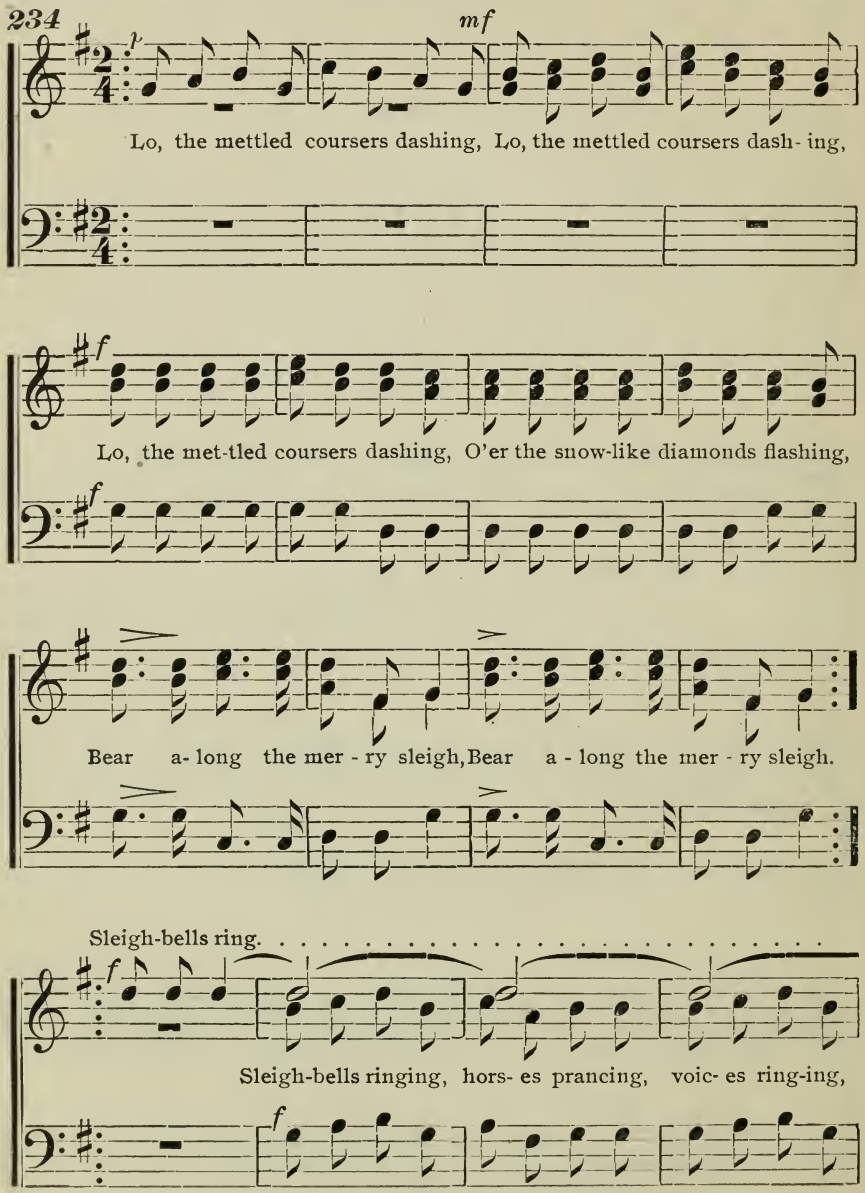
## SOLFEGGIO.

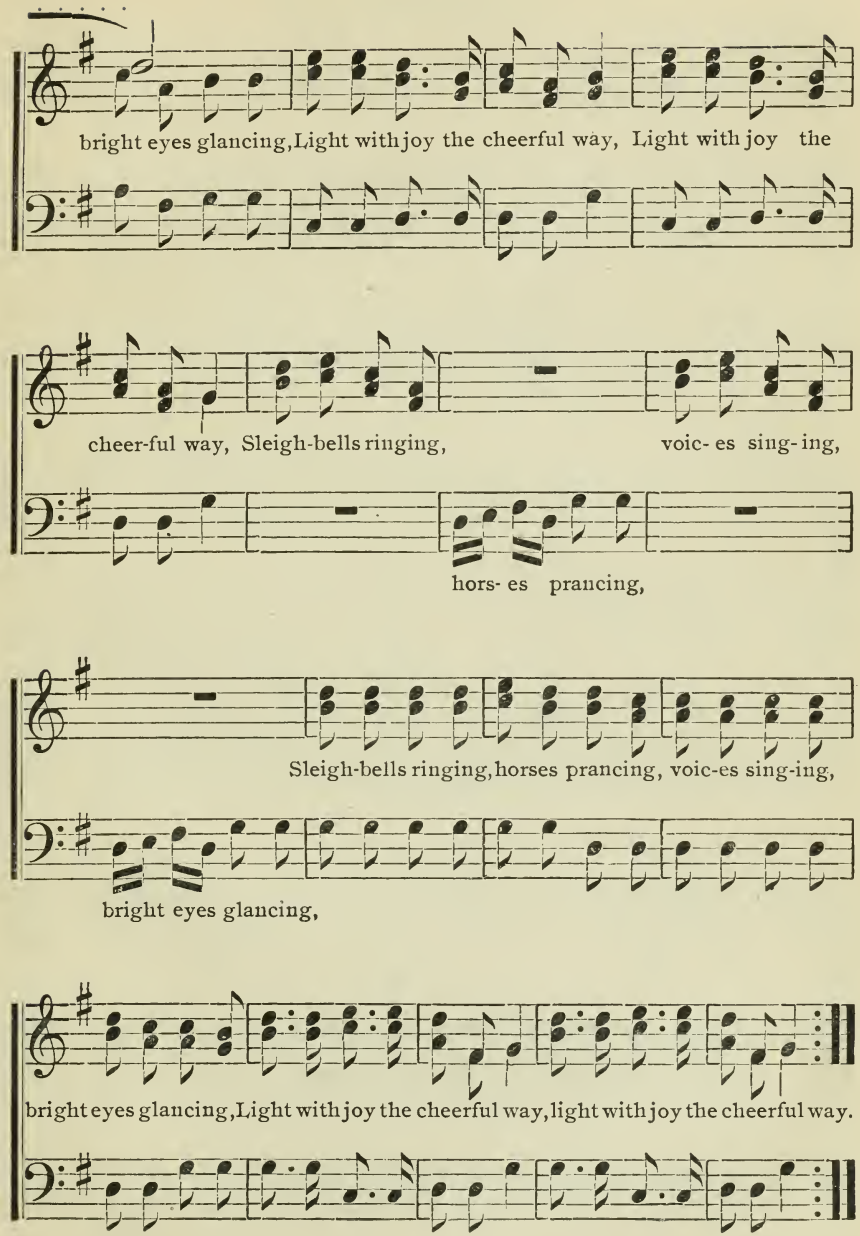


# THE SLEIGH RIDE.

Words by Mrs. SOPHIA H. OLIVER. English Glee.

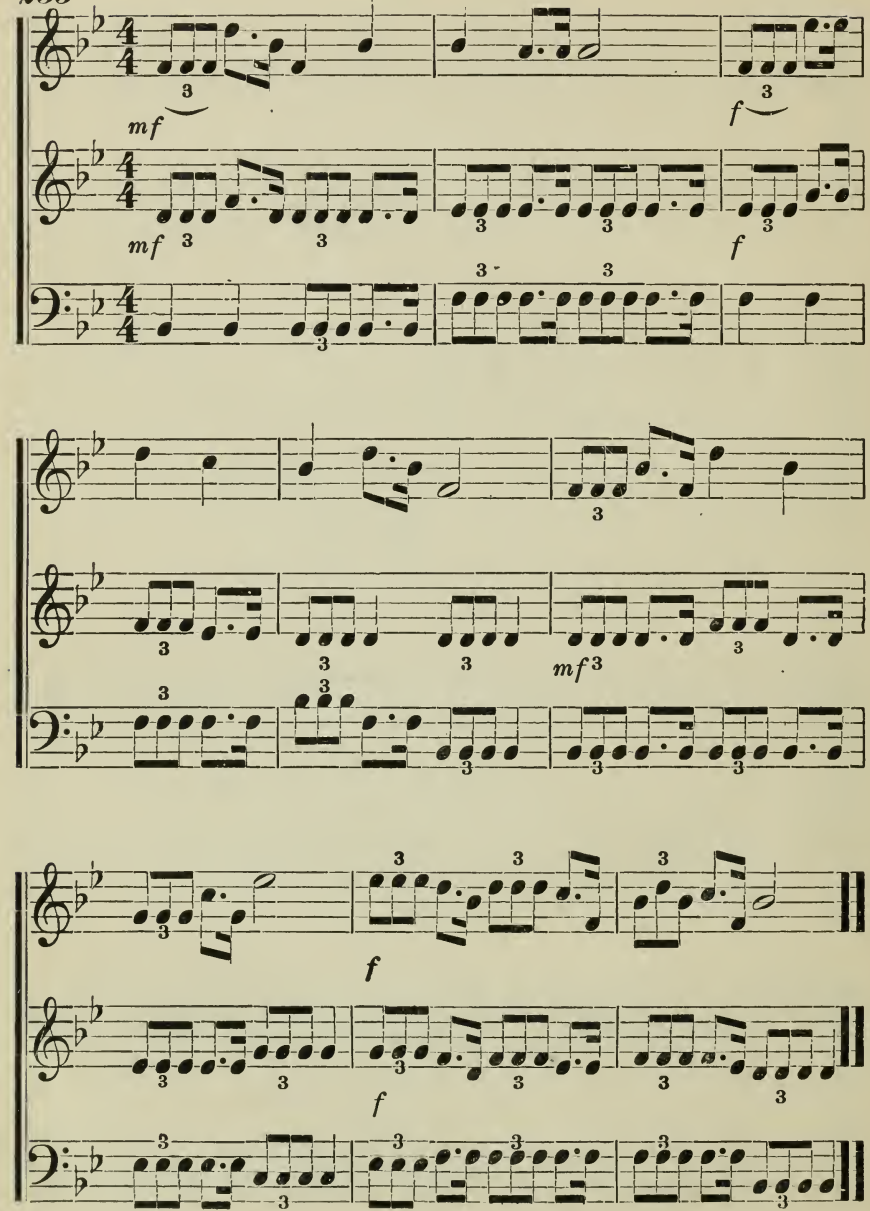
234




bright eyes glancing, Light with joy the cheerful way, Light with joy the
cheer-ful way, Sleigh-bells ringing, voic- es sing- ing,
hors- es prancing,
Sleigh-bells ringing, horses prancing, voic-es sing-ing,
bright eyes glancing,
bright eyes glancing, Light with joy the cheerful way, light with joy the cheerful way.

## SOLFEGGIO.

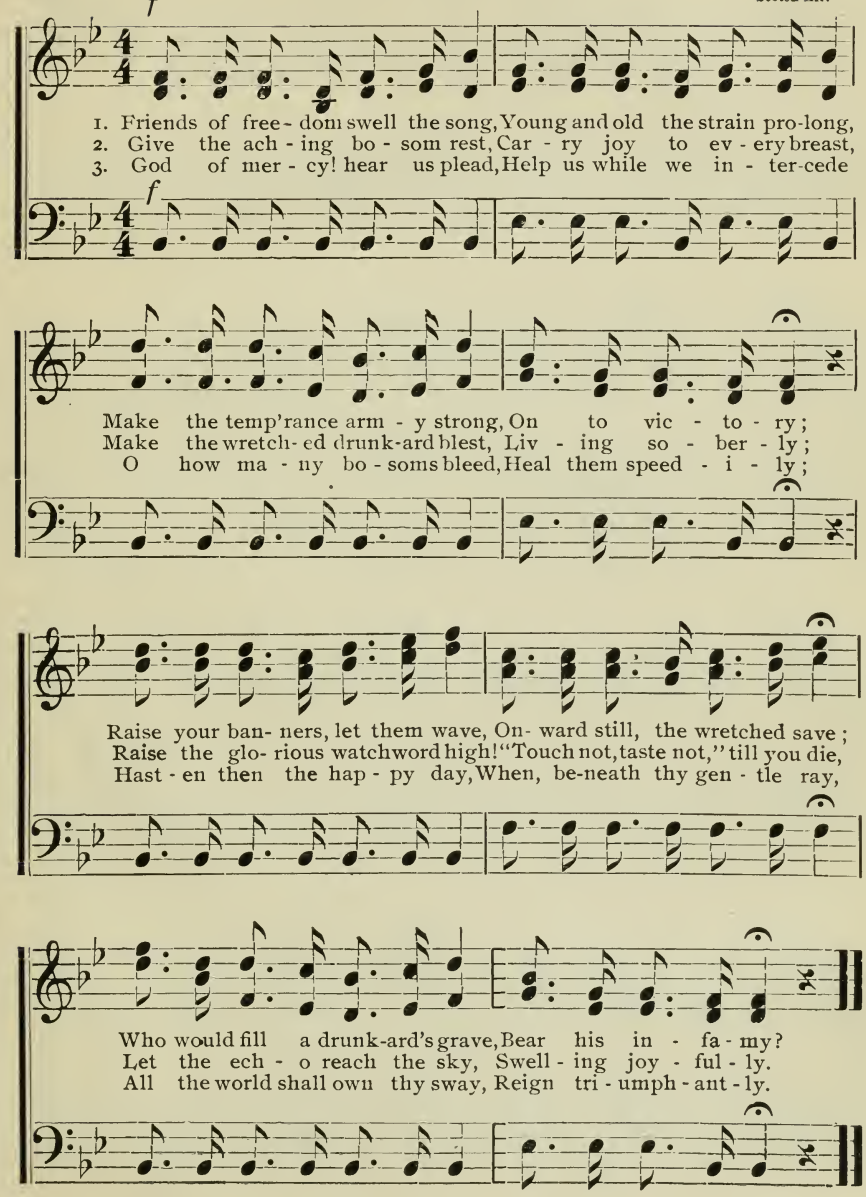
235



## FRIENDS OF FREEDOM.

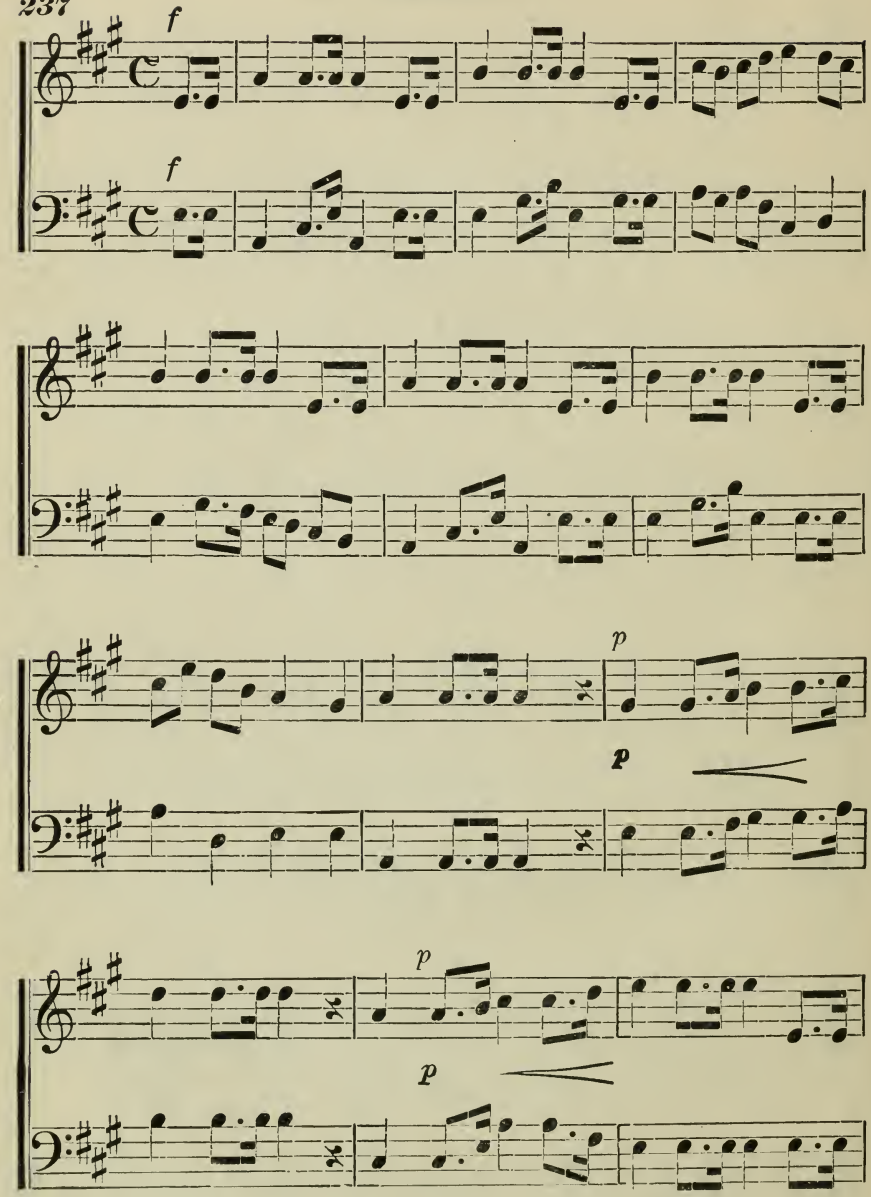
236

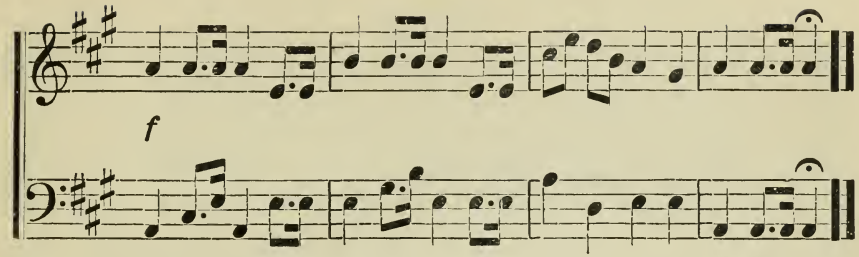
Scotch Air.



## MARCH.

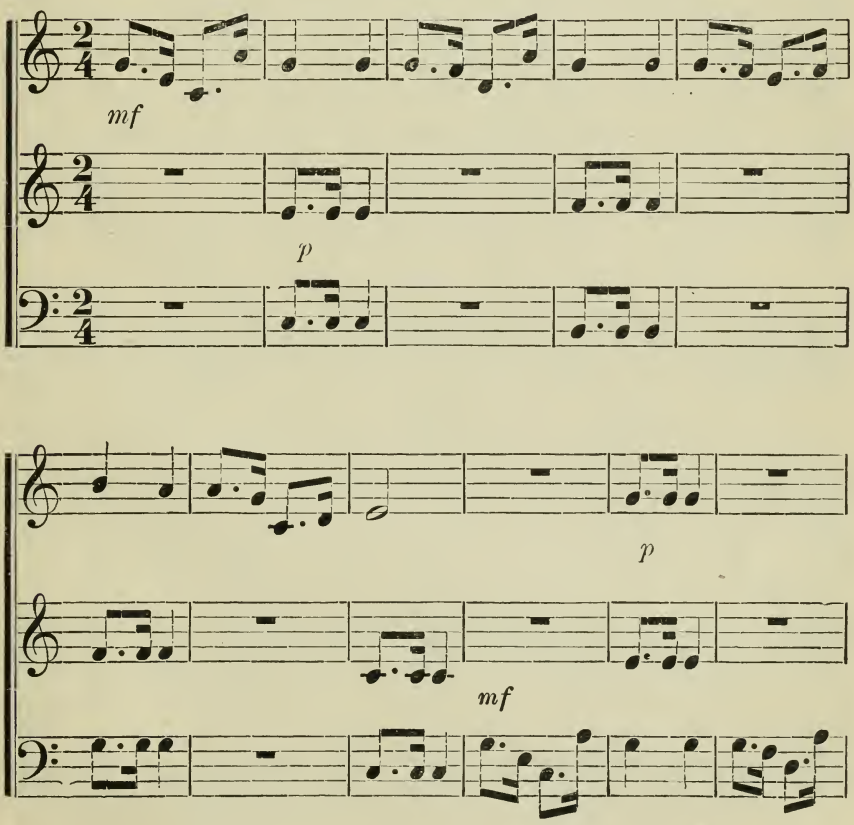
237

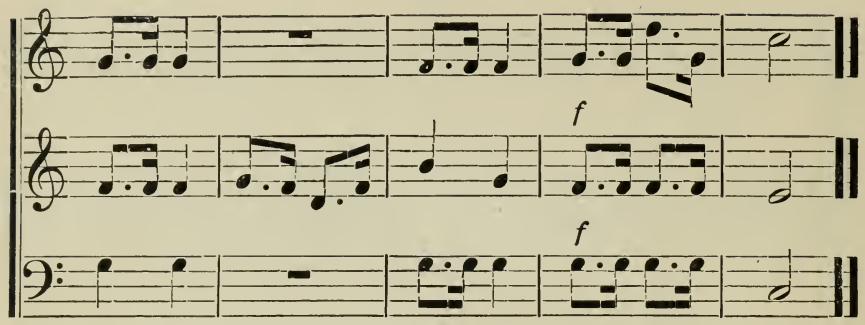





## SOLFEGGIO.

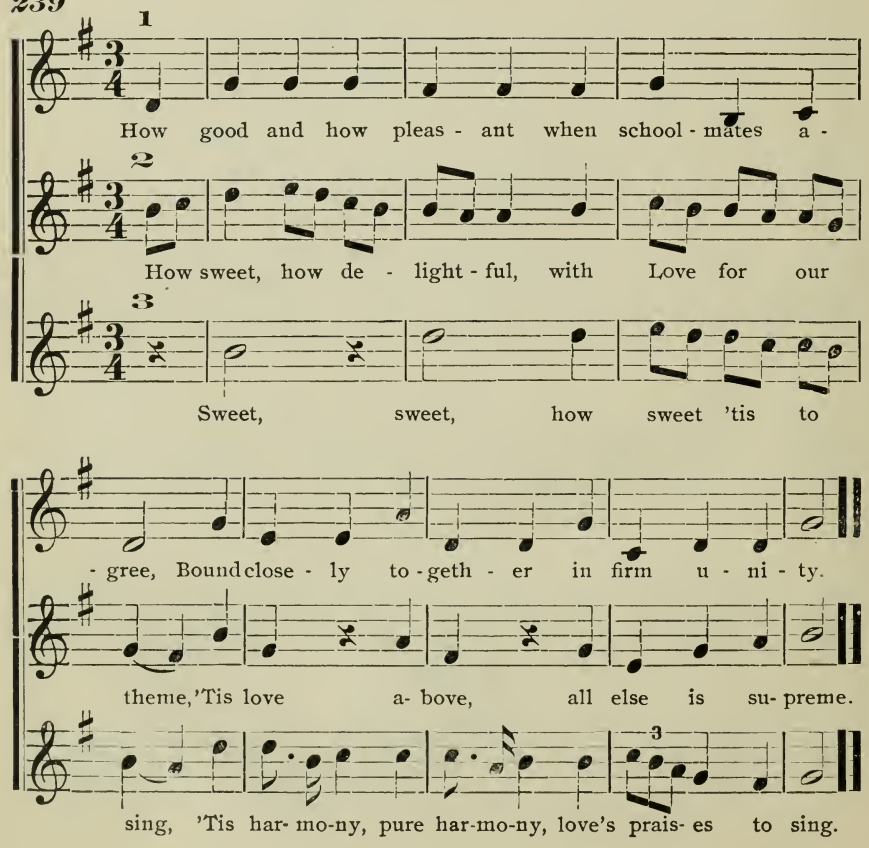
238

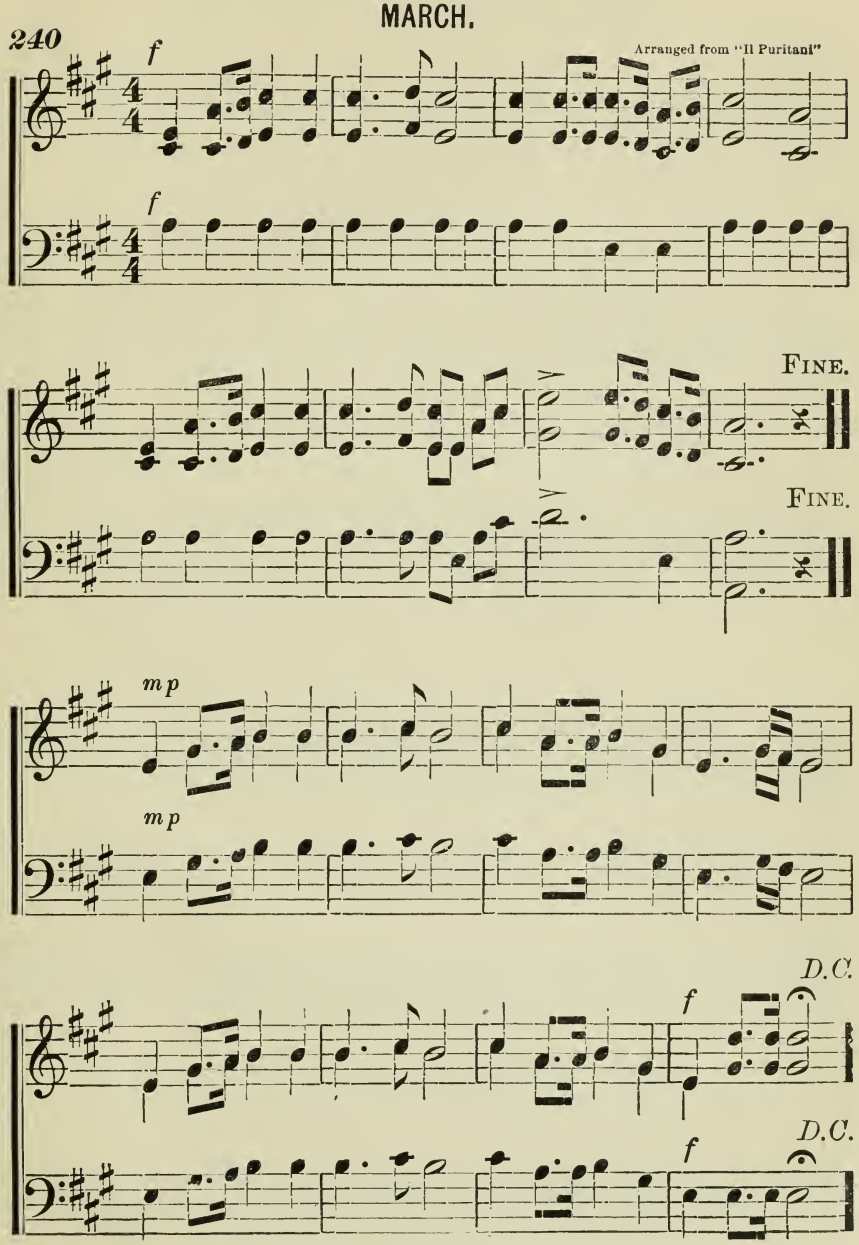





## HOW GOOD AND HOW PLEASANT. Round. ⊕

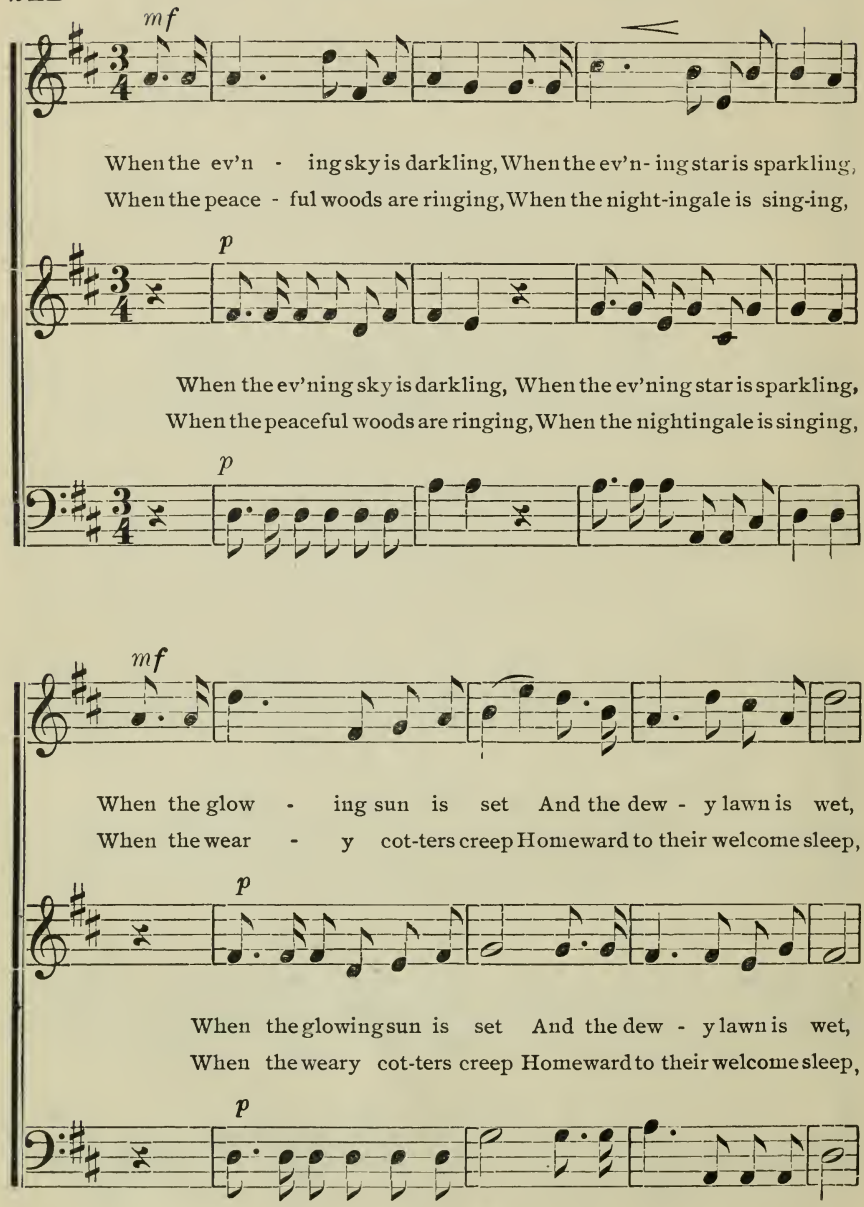
239

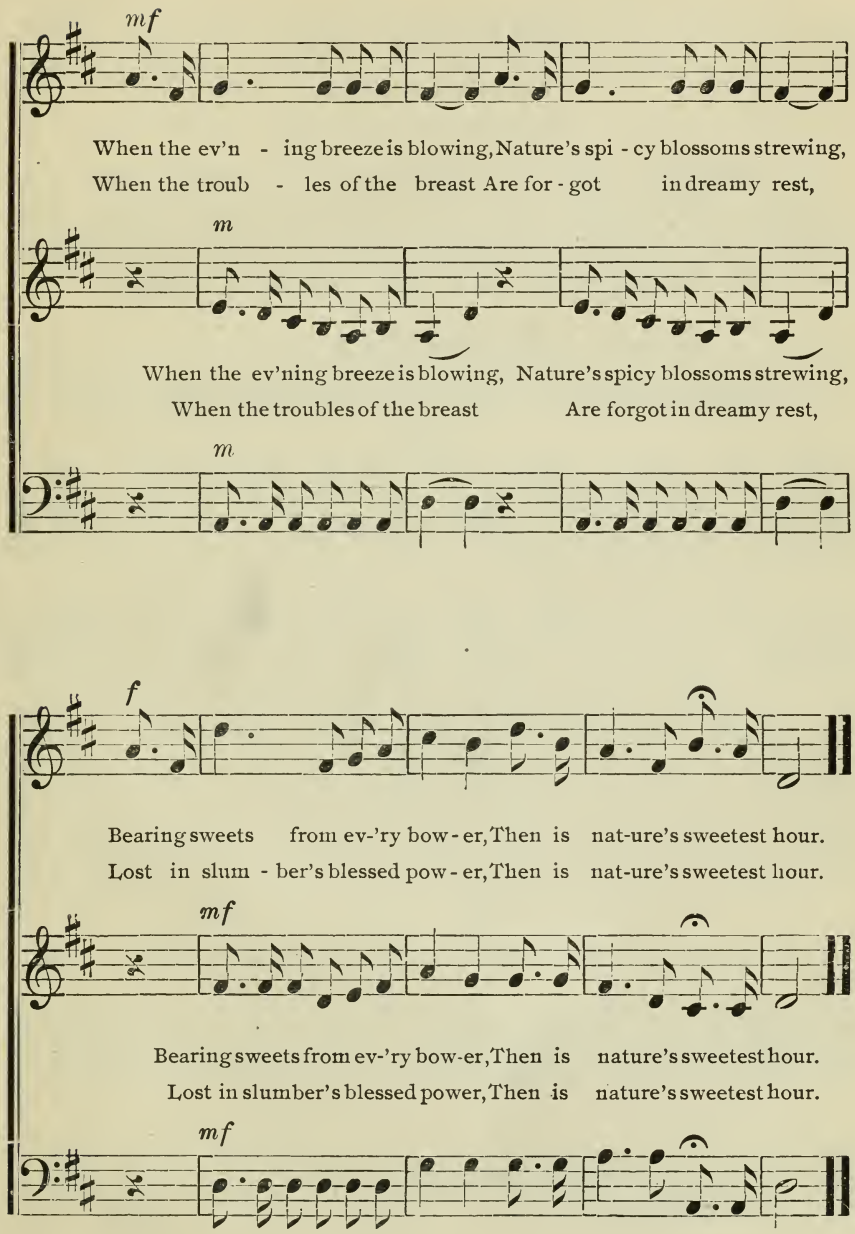



MARCH.
240
Arranged from "Il Puritani"
f
f
FINE.
FINE.
mp
mp
D.C.
f
D.C.
f

## WHEN THE EVENING SKY IS DARKLING.

241




mf
When the ev'n - ing breeze is blowing, Nature's spi - cy blossoms strewing,
When the troub - les of the breast Are for - got in dreamy rest,
m
When the ev'ning breeze is blowing, Nature's spicy blossoms strewing,
When the troubles of the breast Are forgot in dreamy rest,
m
f
Bearing sweets from ev-'ry bow - er, Then is nat-ure's sweetest hour.
Lost in slum - ber's blessed pow - er, Then is nat-ure's sweetest hour.
mf
Bearing sweets from ev-'ry bow-er, Then is nature's sweetest hour.
Lost in slumber's blessed power, Then is nature's sweetest hour.
mf

# CHAPTER XV.

COMPOUND MEASURE.

QUADRUPLE VARIETIES.

## *GENERAL EXERCISES FOR DAILY PRACTICE.*

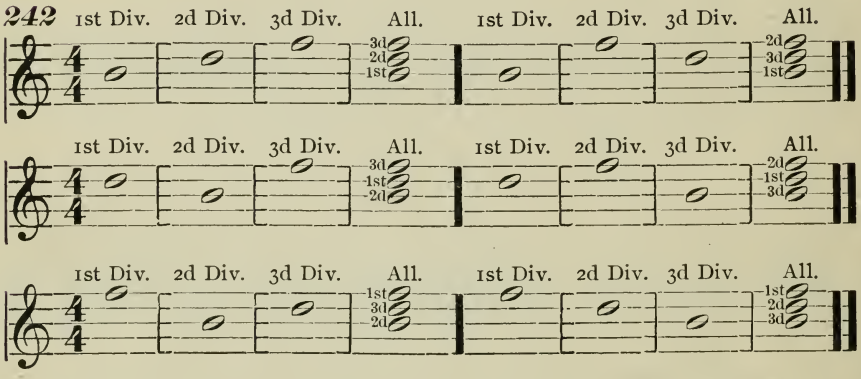
***Scale intervals by number with vowels O, oo, etc. Dictation exercises with short cadences by syllable, letter, and sound, in all keys on both clefs. Chord practice, questions in theory, trio singing.***

## CHORD PRACTICE.

DIMINISHED TRIADS FOUNDED ON *SEVEN* OF THE SCALE.

7-9-11.

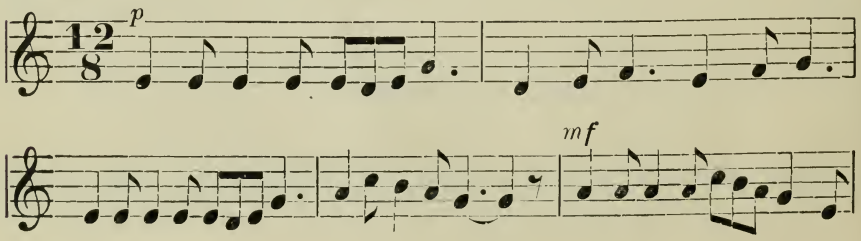
***242***

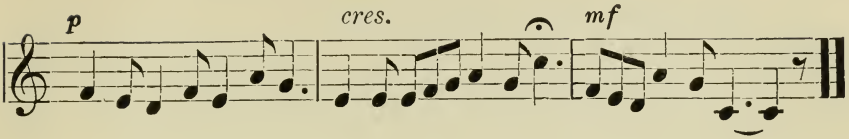



EXERCISES IN $\frac{1\,2}{4}$ AND $\frac{1\,2}{8}$ VARIETIES.

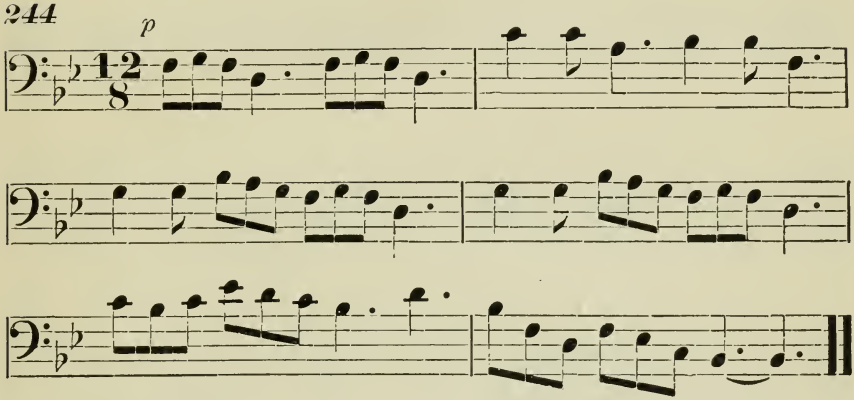
Each exercise to be read by letter, and sung with syllables, and La.

***243***

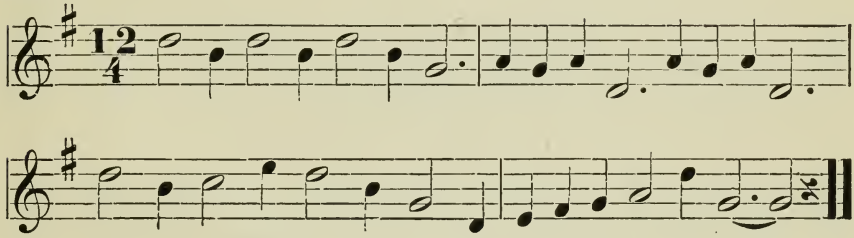





244




245

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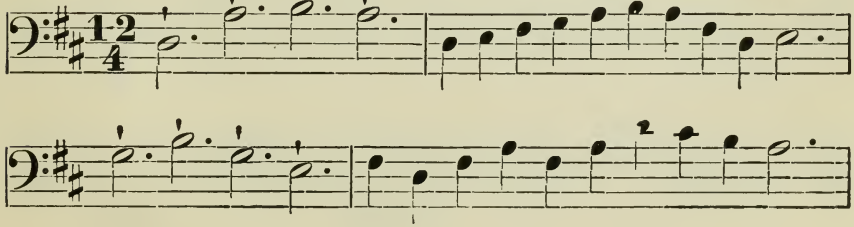

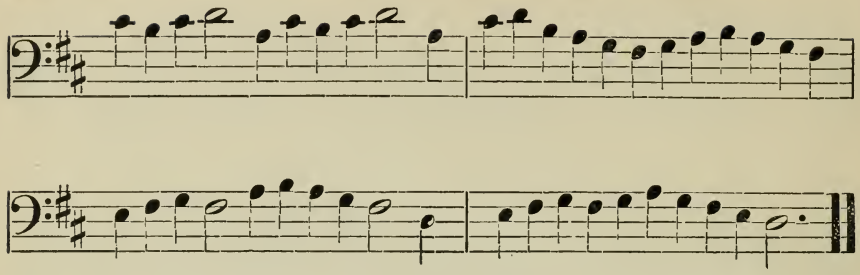

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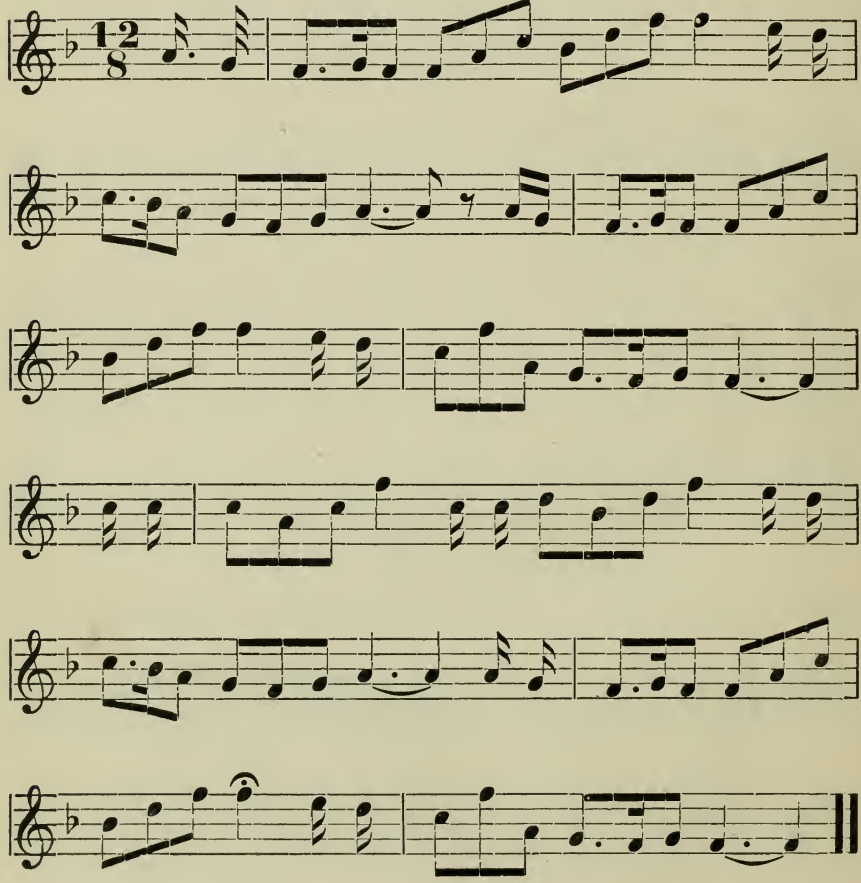
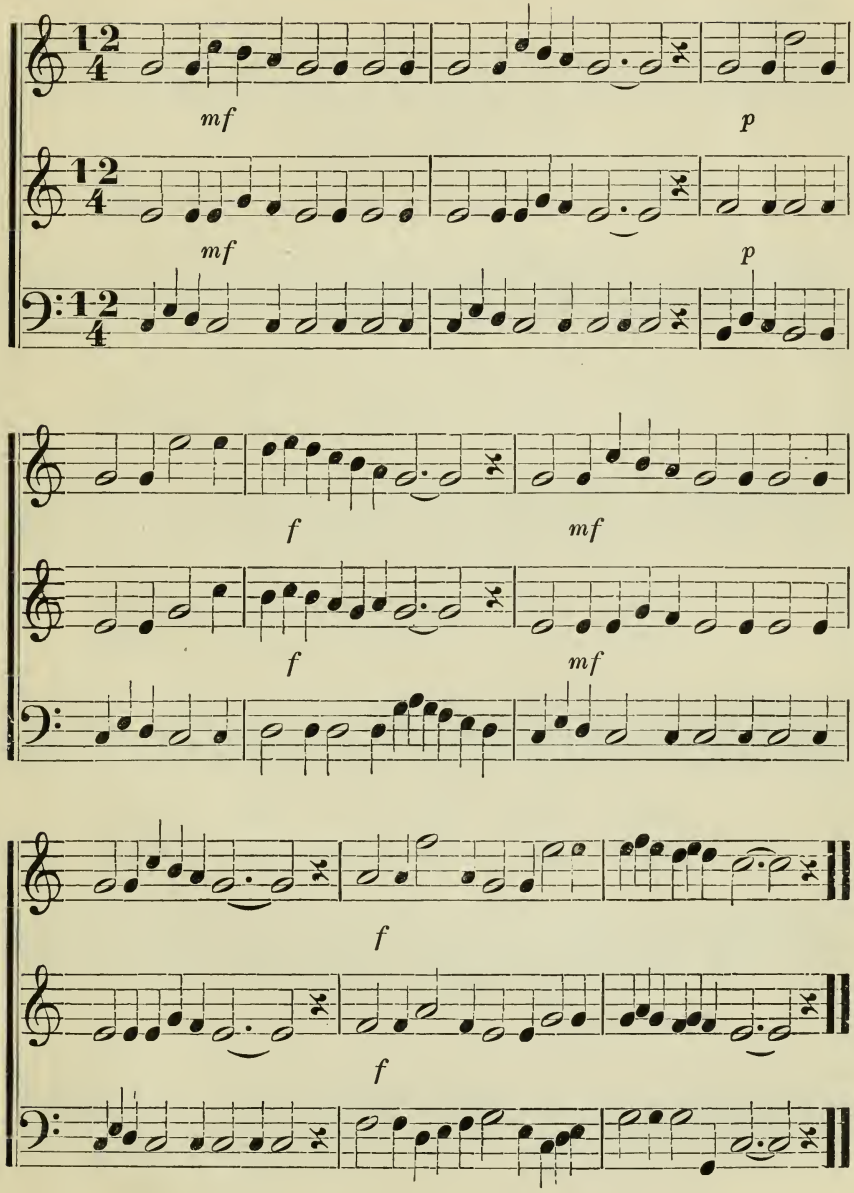


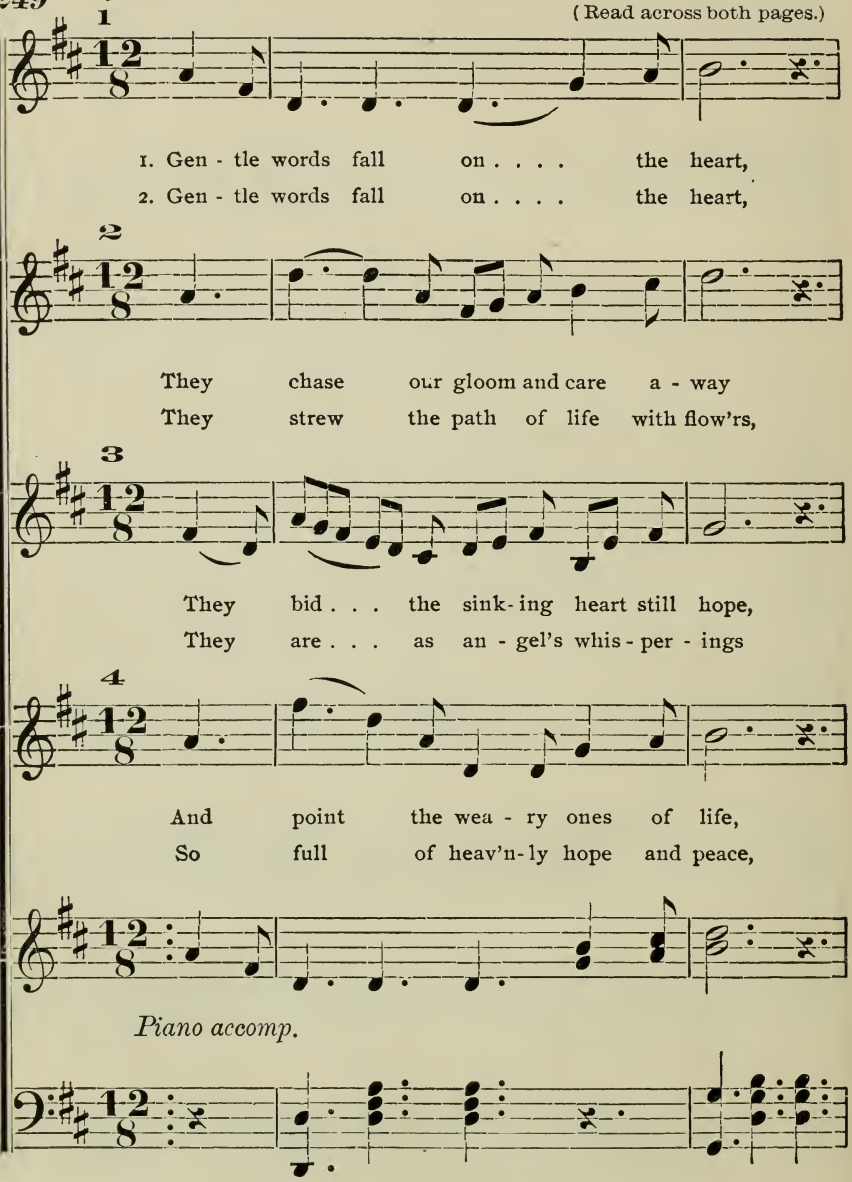
248 SOLFEGGIO. ⊕



## GENTLE WORDS.

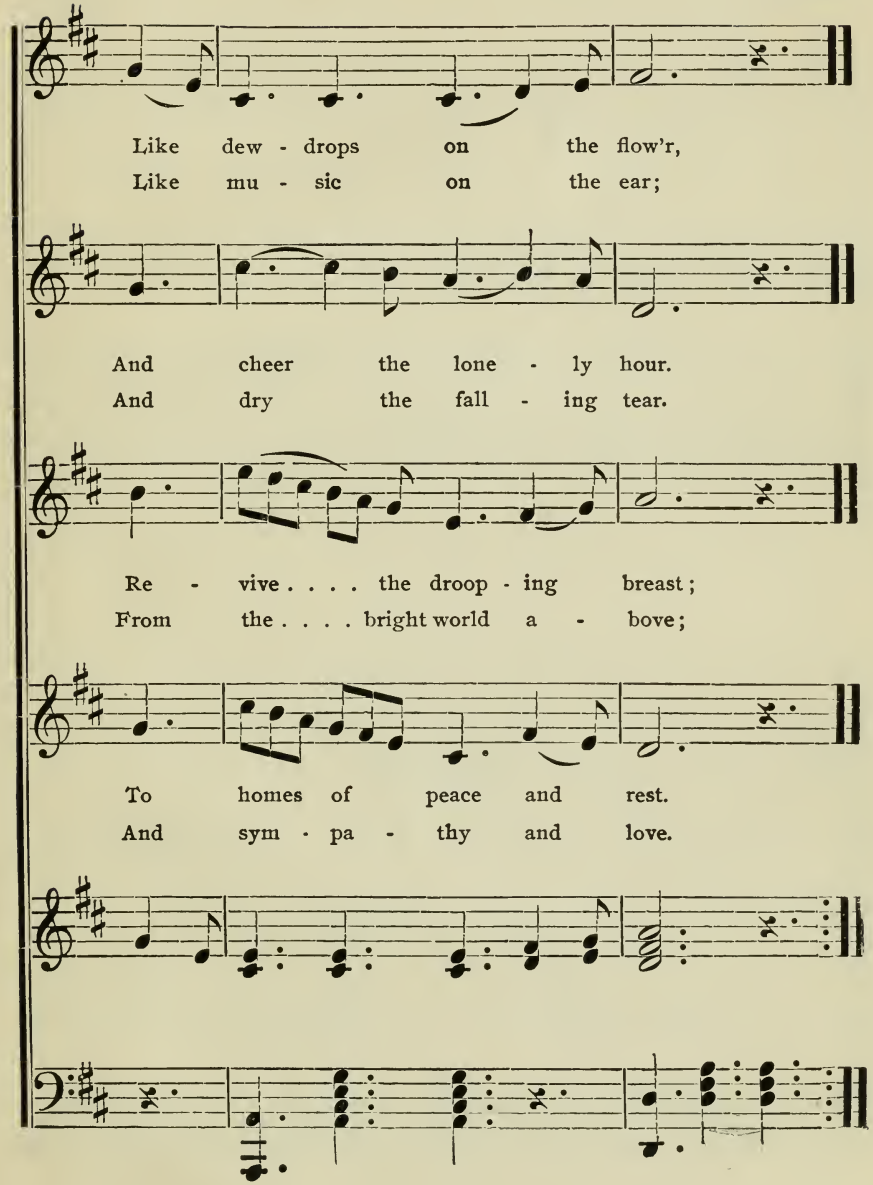
249 Words by Miss S. A. WATSON.

(Read across both pages.)



## Four Part Round.

J. BAKER.

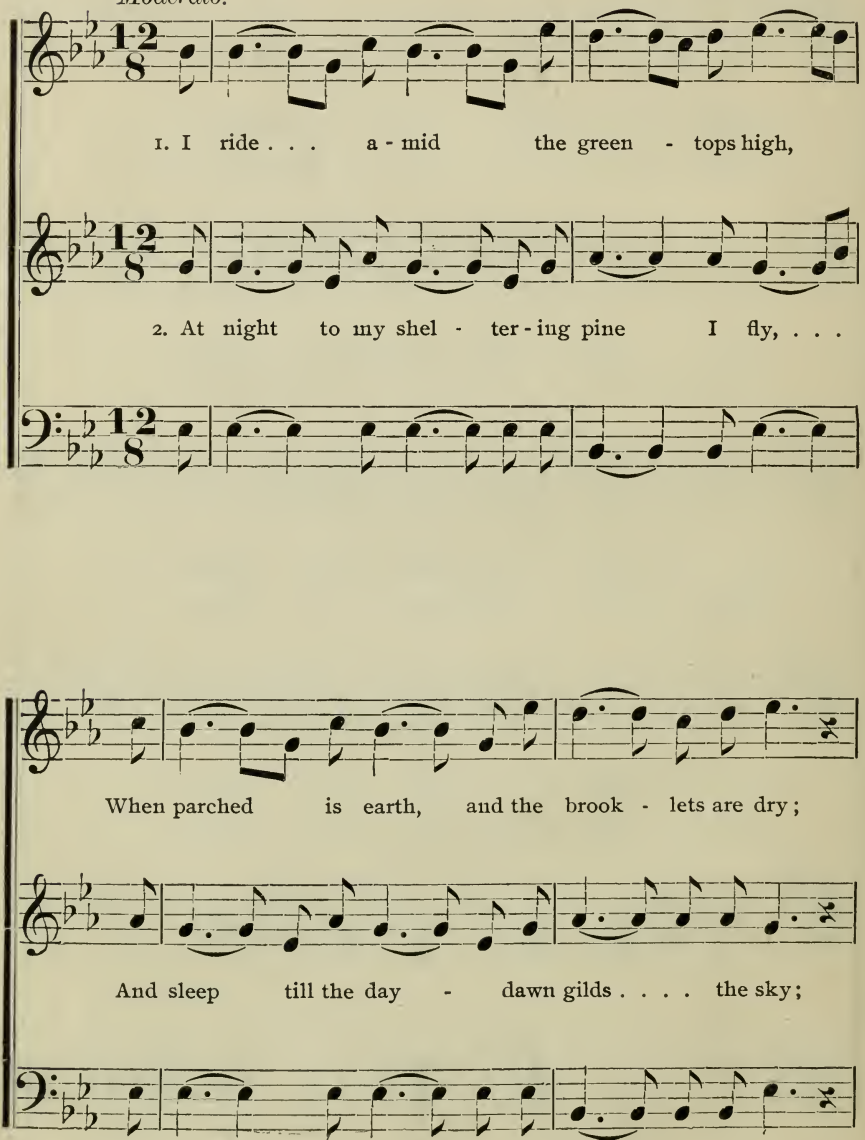


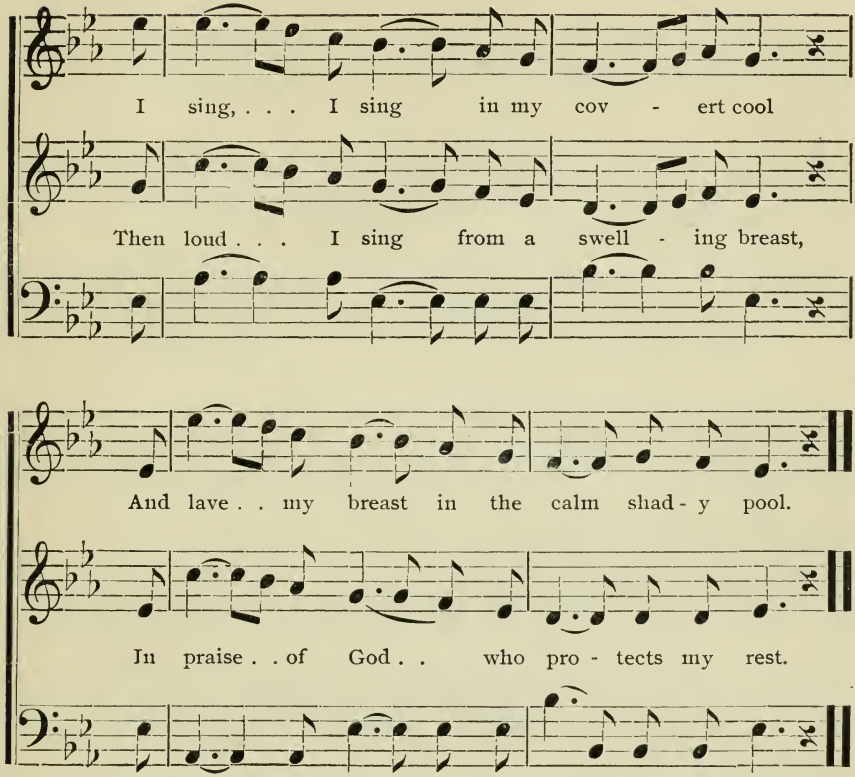
## THE WILD BIRDS SONG.

250

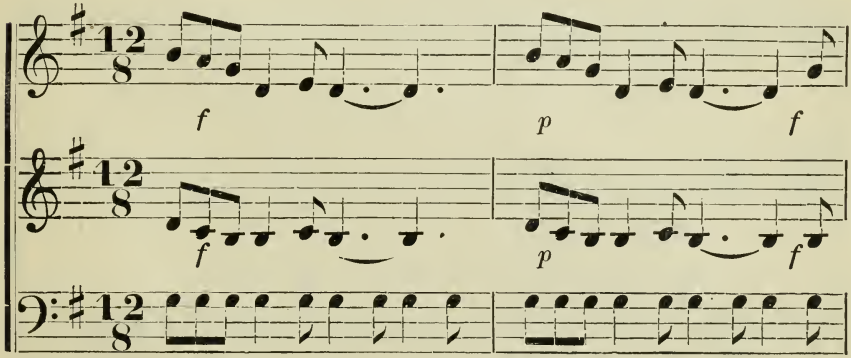
C. M von WEBER.

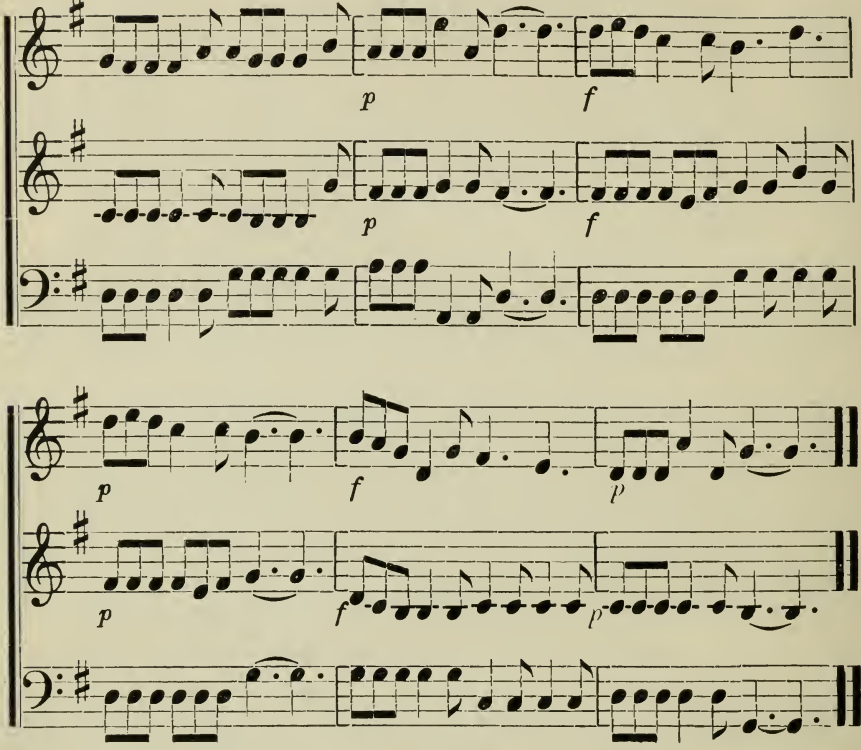
*Moderato.*





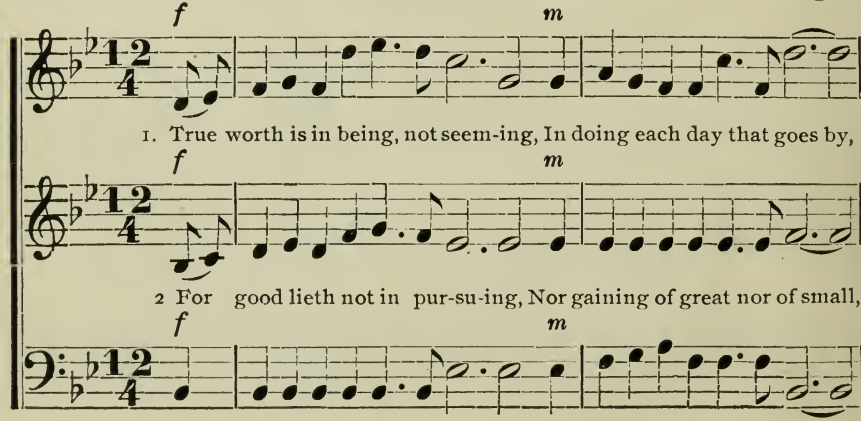

251 SOLFEGGIO. ⊕

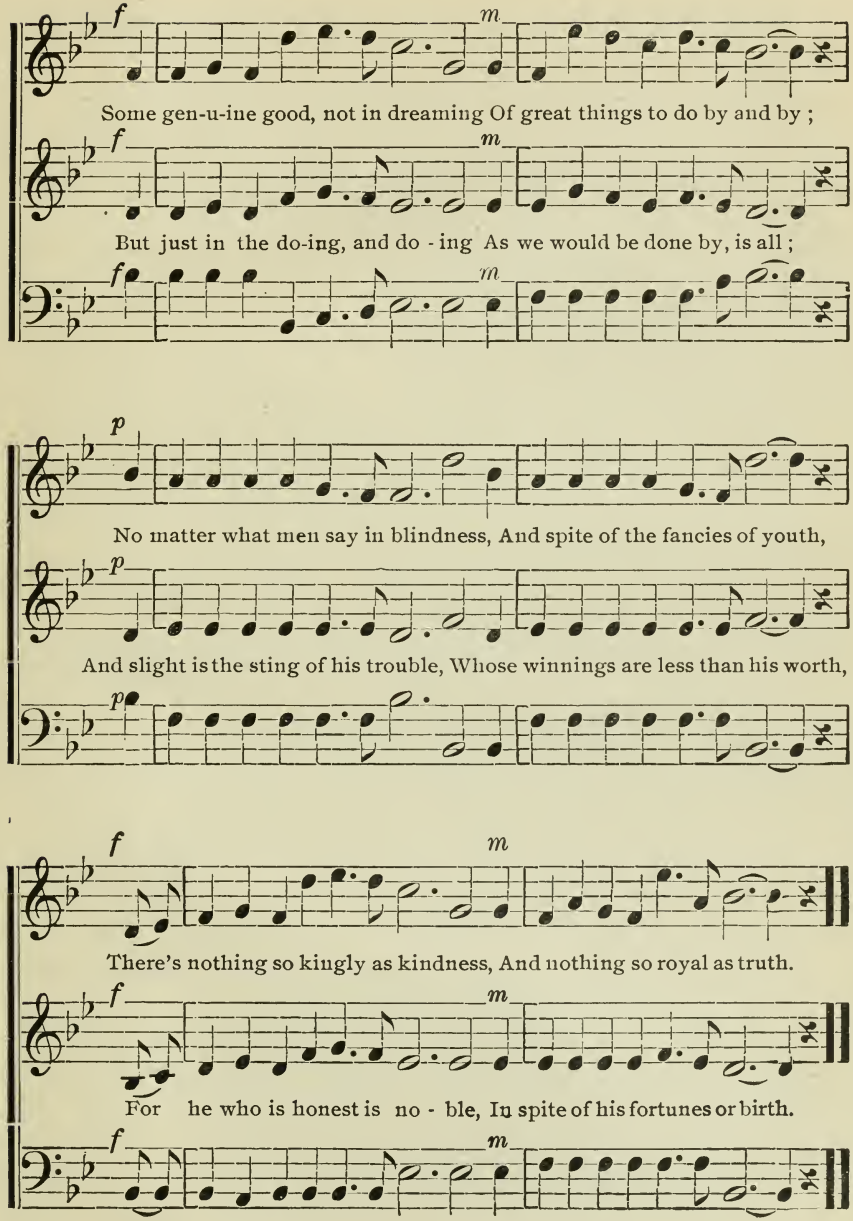





252

## TRUE WORTH.

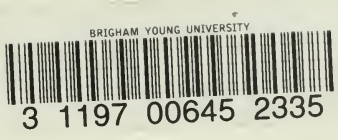



Some gen-u-ine good, not in dreaming Of great things to do by and by ;
But just in the do-ing, and do - ing As we would be done by, is all ;
No matter what men say in blindness, And spite of the fancies of youth,
And slight is the sting of his trouble, Whose winnings are less than his worth,
There's nothing so kingly as kindness, And nothing so royal as truth.
For he who is honest is no - ble, In spite of his fortunes or birth.

1. What is a piece of music written for three voices called?
2. What is a combination of three or more notes called?
3. What is a chord of three alternate notes called?
4. What are the names of the three triads in common use?
5. On what numbers of the scale are major triads founded?
6. On what numbers of the scale are minor triads founded?
7. On what number of the scale is the diminished triad founded?
8. In how many positions may triads be written?
9. What does crescendo mean?
10. How is crescendo indicated?
11. What does diminuendo mean?
12. How is diminuendo indicated?
13. What is the Swell?
14. What does Sforzando mean?
15. How is Sforzando indicated?
16. When half notes or rests receive one beat of the measure, what do quarter notes or rests receive?
17. When half notes or rests receive one beat of the measure, what do dotted half notes or rests receive?
18. When quarter notes or rests receive one beat of the measure, what do eighth notes or rests receive?
19. When quarter notes or rests receive one beat of the measure, what do dotted quarter notes or rests receive?
20. How are compound measures of time written?
21. How is the time of compound measure usually indicated?
22. In slow movements, how is the time of compound measure indicated?
23. How is compound measure accented?
24. Name the varieties of compound measure.
25. How may the varieties $\frac{6}{4}$ and $\frac{6}{8}$ be designated?
26. How may the varieties $\frac{9}{4}$ and $\frac{9}{8}$ be designated?
27. How may the varieties $\frac{12}{4}$ and $\frac{12}{8}$ be designated?
28. When the lower figure is 4, what notes may receive one beat of the measure?
29. When the lower figure is 8, what notes may receive one beat of the measure?
30. When eighth notes or rests receive one beat of the measure, what do sixteenth notes or rests receive?
31. When eighth notes or rests receive one beat of the measure, what do dotted eighth notes or rests receive?
32. How may the time of dotted notes or rests be lengthened?
33. How much does a second dot lengthen the time?
34. To what is a double dotted whole note equal?
35. To what is a double dotted half note equal?
36. To what is a double dotted quarter note equal?
37. To what is a double dotted half rest equal?
38. To what is a double dotted quarter rest equal?

# INDEX OF SONGS AND ROUNDS.


| | PAGE |
|---|---|
| Afar o'er meadow (round) | 191 |
| Ah! in the woods | 236 |
| Autumn leaves | 169 |
| Bring flowers | 238 |
| Coasting | 202 |
| Coming of spring | 224 |
| Come away, come away | 247 |
| Faintly flow, thou falling river | 225 |
| Farewell to the summer | 196 |
| Friends of freedom | 253 |
| Gentle words (round) | 264 |
| Give me a cot | 228 |
| Happy new year | 166 |
| Hark! hark! | 133 |
| Home, sweet home | 184 |
| How good and how pleasant (round) | 256 |
| Hunting the hare (round) | 177 |
| If your voices are tuned (round) | 132 |
| Jack Frost | 180 |
| Live for something | 128 |
| March | .178, 210, 217, 254 |
| March from "Il Puritani." | 257 |
| March from "Massaniello." | 237 |
| May does every fragrance bring (round) | 165 |
| Merrily every heart is bounding | 233 |
| My country 'tis of thee | 145 |
| Now the wintry storms are o'er | 171 |
| O'er the sea | 130 |
| Old friends | 148 |
| One step at a time | 160 |
| Our banner bright | 216 |
| Pretty little zephyrs | 200 |
| Scale round | 120 |
| Skating song | 212 |
| Song of the rose | 139 |
| Summer song | 211 |
| Summer pleasures | 154 |
| Switzer's song of home | 209 |
| The cuckoo | 152 |
| The fading flower | 176 |
| The harvest time | 194 |
| The lady's slipper | 218 |
| The larks early warning | 115 |
| The sleigh ride | 250 |
| The summer's departed | 114 |
| The winter is over | 193 |
| Three part round | 174 |
| Trailing arbutus | 179 |
| True living | 122 |
| True worth | 268 |
| Truest joy | 157 |
| Vesper bells | 126 |
| Waltz song | 176 |
| When home returning | 163 |
| When shall we three meet again | 127 |
| When the evening sky is darkling | 258 |
| Who made you, gentle birdie | 137 |
| Wild birds song, The | 266 |

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